Philippine FOLK DANCES

VOLUME SIX

Francisca Reyes Aquino

MANILA, PHILIPPINES
1991

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Philippine Folk Dances

VOLUME SIX

by

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Bureau of Public Schools

with foreword by

JUAN L. MANUEL
Secretary of Education & Culture

MANILA, PHILIPPINES

1987

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to publish through the help of her former students and lovers of dancing whose names appear printed in the Acknowledgement portion of this volume. It is fervently hoped that the users of this volume will contribute to the realization of Mrs. Aquino's self-fulfillment through the disseminaton of these dances as correctly as possible, coupled with the strict preservation of their authenticity.

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Associate Professor of Education
University of the Philippines
and
Member of the Filipiniana
Folk Song and Dance Troupe '45

FOREWORD

An educational system, to be effective for the present social milieu, should aim to achieve triple objectives. These are: transmitting to future generations the values of society, fostering creativity, and developing reflective and critical thinking in the individual.

For the achievement of these objectives, the dance, particularly the Philippine folk dance, easily becomes an effective medium of the schools, because folk dancing in the curriculum naturally abounds in cognitive, affective, and psychomotor values. In its cognitive aspects, the student learns historical facts, customs, traditions and knowledge of the art — the native dances and their music. The affective aspects are such values as aesthetic appreciation, morality, proper decorum, love for our cultural heritage and patriotism, all of which may be developed through lessons in folk dancing. It is an accepted fact that dancing, being a performing art, is rich in psychomotor values. Finally, to the resourceful teacher, dancing, as a learning situation, provides excellent opportunities for the development of creativity as well as reflective and critical thinking.

This volume, the sixth of the series of Philippine Folk Dances by Dr. Francisca Reyes Aquino, therefore, is a timely answer to the need for books by Filipino authors. Prepared from research by no less than our national artist for the dance and the foremost authority in authentic Philippine dances, it will contribute to the achievement of national goals through education.

JUAN L. MANUEL
Secretary of Education & Culture

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FRANCISCA REYES AQUINO
Author

TABLE OF CONTENTS

	Page
INTRODUCTION	I
FOREWORD.	III
ACKNOWLEDGMENTS	IV
TABLE OF CONTENTS	V
ABBREVIATIONS AND SIGNS	VI
PRONUNCIATION CHART	VII
COSTUMES	VIII
EQUIPMENT USED	XI
DANCES AND MUSIC:	
(1) Baté	1
(2) Binatbatan	9
(3) Binhi	14
(4) Dagit-Dagit	21
(5) Innalisan	28
(6) Jota Bicolana	32
(7) Jota Cabangan	36
(8) Jota Rizal	41
(9) Libad	47
(10) Magkatipan	52
(11) Mazurka Mindoreña	57
(12) Pangalitawo	63
(13) Paseo de Bicol	66
(14) Polka Antigo	70
(15) Sa-ad	74
(16) Saguin-Saguin	79
(17) Sala Ti Alat	83
(18) Surtido Banna	87
(19) Timawa	93
(20) Ti Silaw	98
CLASSIFIED INDEX	102

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ABBREVIATIONS AND SIGNS USED

L ..... left (foot, arm or hand)
R ..... right (foot, arm or hand)
ct. ..... count
cts. ..... counts
M ..... measure or measures
X ..... boy
O ..... girl
↑ ..... direction where going or facing

DANCE TERMS AND STEPS

The definition of dance terms and dance steps mentioned in this book are found in the Fundamental Dance Steps and Music by Francisca Reyes Aquino Manila, 1965 Edition.

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PRONUNCIATION CHART

DANCES

Baté — Bah-te'
Binatbatan — Bih'-nat-bah'-tahn
Binhi — Bin-hi'
Dagit-Dagit — Dah'-git-dah'-git
Innalisan — In'nah-li'-sahn
Jota Bicolana — Hoh'-tah Bi'-koh-lah'-nah
Jota Cabangan—Hoh'-tah Ca-bahng-gahn
Jota Rizal — Hoh'-tah Ree-zahl'
Libad — Lee'-bahd
Mazurka Mindoreña — Mah-zoor'-kah Meen'-doh-re-nyah
Magkatipan — Mahg'-kah-tee-pahn'
Pangalitawo — Pah-ngah'-lee-tah'-woh
Paseo de Bicol — Pah-seh-yoh' de Bee'-cohl
Polka Antigo — Pohl'kah An-tee'-goh
Sa-ad — Sah'-ahd
Saguin-Saguin — Sah-gin'-Sah-gin'
Sala ti Alat — Sah-lah' tee Ah'-lat
Surtido Banna — Soor-tee'-doh Bahn'-nah
Timawa — Tee-mah'-wa
Ti Silaw — Tee See'-lahw

COSTUMES

Balintawak — Bah-leen'-tah-wak'
Barong Tagalog — Bah-rohng Tah-gah'-lohg
Camisa de Chino — Kah-meeh'-sah de Tseeh'-noh
Kimona — Keeh-moh'-nah
Maria Clara — Mah-reeh'-yah Klah'-rah
Panuelo — Pahn-yoo-eh-loh
Patadyong — Pah-tahd-yohng'
Siesgo — See-yes'-goh
Tapis — Tah'-pees

DANCE TERMS AND STEPS

Escotis — Es-koh-tees'
Habanera — Hah-bah-neh'rah
Korriti — Koh-ree-tee'
Sagamantica — Sah'-gah-man-tee' kah'
Cabig — Kah'beeg
Hayon-hayon — Hah'-yon-hah'-yon
Kewet — keh'-wet
Kumintang — Ku-meen-tahng'
Salok — Sah'lohk
Salud — Sah-loo'doh
Sarok — Sah-rohk'

REGIONS

Benguet — Behng-get'
Bicol — Bee'-kohl
Ilocano — Ee-loh-kah'-noh
Subanon — Soo-bah-non'
Tagalog — Tah-gah'-lohg
Visayan — Vee-sah'-yahn
Zambales — Zahm-bah'-les

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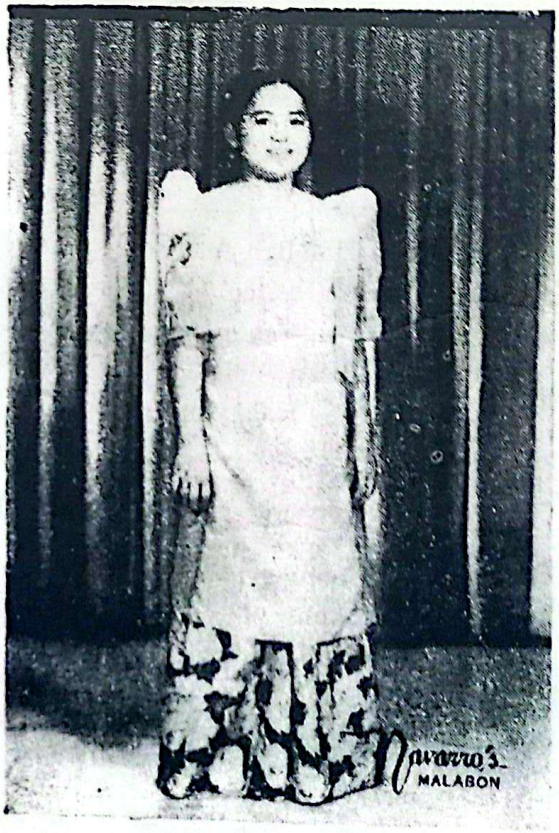
COSTUMES

Girl —Maria Clara
Boy—Barong-tagalog

Girl—Serpentina skirt with stiff camisa & panuelo
Boy—Barong Tagalog & Black Trousers

Girl—Maria Clara with serpentina skirt
Boy—Barong Tagalog and black trousers



Girl—Balintawak with tapis and soft panuelo

SUBANON COSTUME

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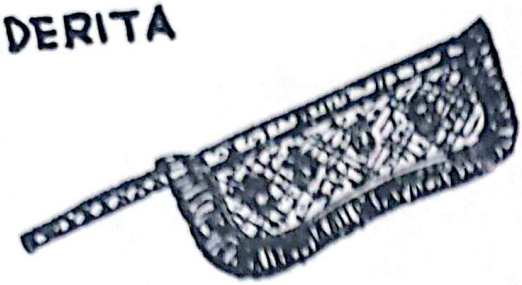
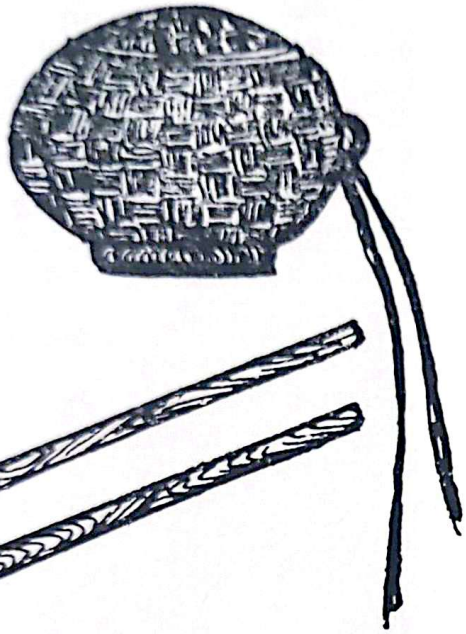
EQUIPMENT USED

BANDERITA



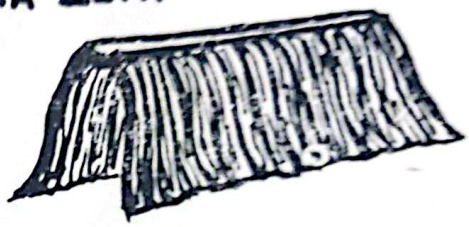
GLASS

ALAT

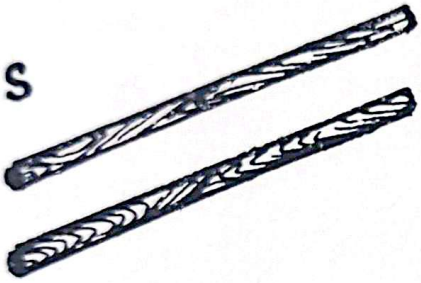


KINKI

BANANA LEAF



STICKS



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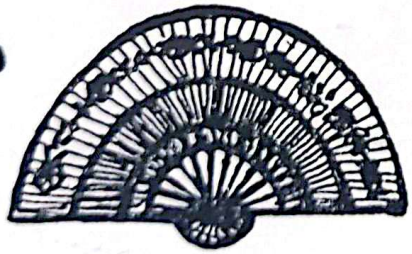
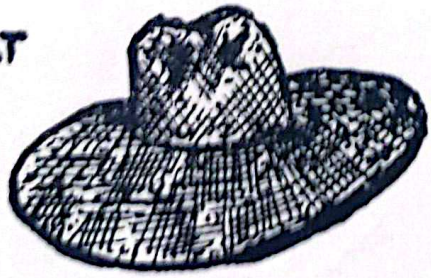


KALASAY

BURI HAT



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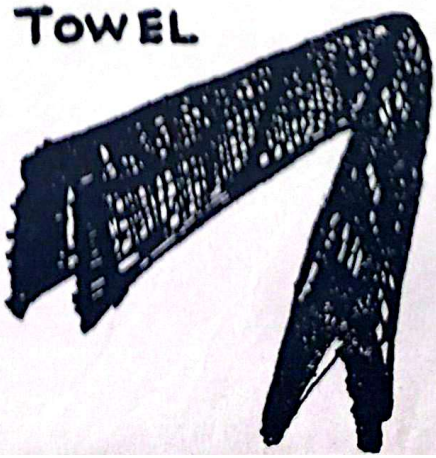

BATE

(Tagalog)

Bate is a festival dance found in two barrios of Parañaque, Rizal, namely La Huerta and Dongalo. Bate means "beat". This beating movement is done with the use of the flag. This dance is performed during the procession on Easter Sunday at the former barrio and during the Ascension Day procession at the latter. Many years ago, grown-ups used to perform the dance; but at present young girls and, sometimes, boys dance this in fulfillment of a vow.

COSTUME. Dancers wear old style costumes with a stiff panuelo. Nowadays, young girls wear an elaborately decorated dress with a flairy skirt. Boys wear long white trousers and barong tagalog. A flag which matches the color of the dress is held by each dancer. (Please see picture of flag on p. XI.)

MUSIC is composed of nine parts: A, B, C, D, E, F, G, H and I.

Count *one, two, three* to a measure.

FORMATION. Dancers are arranged in pairs about six feet apart facing front. Two or more pairs may participate. If more than three pairs are dancing, they are arranged in four columns.

INTRODUCTION

Music Introduction

Face front.

The flag is held at one end by the left hand, the other end resting on the crook of the elbow. The L hand is close to the body at waist level, R hand holding skirt.

a) Three-step turn L in place (cts. 1, 2, 3), point R foot in fifth position in front and lean slightly backward (ct. 1), pause (cts. 2, 3) ..... 2 M

I

Music A

Partners face front.

Transfer flag to R hand. Free hand on waist. Throughout this figure the flag is swayed in a figure eight movement in front at shoulder level. One figure of eight is formed every two measures.

a) Step R foot sideward right (ct. 1), close L to R in 5th position in front (cts. 2, 3), bend trunk and head slightly sideward right ..... 1 M

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b) Repeat (a) to the left ..... 1 M

c) Repeat (a) and (b) 7 more times ..... 14 M

II

Music B

Throughout this figure flag is held with L hand as in introduction.

a) Step R sideward (ct. 1), brush L forward (ct. 2), step L across R in front (ct. 3), step R sideward again (ct. 1), raise L foot forward (ct. 2), hop on R (ct. 3) 2 M

b) Repeat (a) starting with the L foot ..... 2 M

c) Repeat (a) and (b) three more times ..... 12 M

III

Music C

Turn R about to face the opposite direction. Hold flag on stick side with both hands in front at chest level about three inches from each hand, using thumb and four fingers.

a) Step R foot backward and sway flag in front of R shoulder (ct. L), close L to R and flip wrist up and down two times (cts. 2, 3). Bend head to R .....1 M

b) Repeat (a) with the left foot ..... 1 M

c) Repeat (a) and (b) three more times ..... 6 M

d) Repeat (a-c) ..... 8 M

IV

Music D

a) Repeat figure III (a) and (b) five more times holding the flag with R hand only, free hand on waist ..... 10 M

b) Pause ..... 1 M

V

Music E

Turn R about to face front.

a) Repeat figure II (a), arms in fourth position R arm high with kumintang. Hold flag with R hand ..... 2 M

b) Repeat (a) to the left. Transfer flag to L hand on ct. 1, reverse arm position ..... 2 M

c) Repeat (a) and (b) three more times, transferring flag from R to L alternately every 2 measures ..... 12 M

INTERMISSION

Repeat Introduction

VI

Music F

Turn R shoulder toward partner

a) Starting with the R foot take eight waltz steps forward moving clockwise. Hands as in figure I ..... 8 M

b) Turn R about and repeat (a) moving counterclockwise ..... 8 M

VII

Music G

a) Repeat figure (a). Swing both arms of forward-upward and downward-backward **alternately** every measure. Transfer flag from R hand to L hand overhead and from L to R down in rear every measure ..... 8 M

(b) Turn R about and repeat (a) moving counterclockwise ..... 8 M

VIII

Music H

Face front

a) Step R sideward (ct. 1), brush L forward (ct. 2), step L across R in front (ct. 3), repeat same (cts. 1, 2, 3). Step R sideward (ct. 1), raise L foot forward (ct. 2), hop on R (ct. 3). Hands as in figure II (a). ..... 3 M

b) Repeat (a) starting left, hands as in (a) ..... 3 M

c) Repeat (a) and (b) ..... 6 M

d) Repeat (a) ..... 3 M

e) Step L sideward (ct. 1), close R to L (cts. 2, 3) ..... 1 M

f) Turn R about and take a close step sideward right (cts. 1, 2, 3) ..... 1 M

IX

Music I

a) Starting with the R foot take twenty-seven close steps R and L alternately moving backward. Hands as in Figure II (a) ..... 27 M

SALUDO

Turn R about to face front.

Repeat Introduction

——oOo——

Note:

This dance is repeated at intervals of three minutes until the group reaches the church or the house of the *hermana*. During the rest time, dancers just walk while a drum is played in rhythm. Sometimes people give the group soft drinks, biscuits and cookies.

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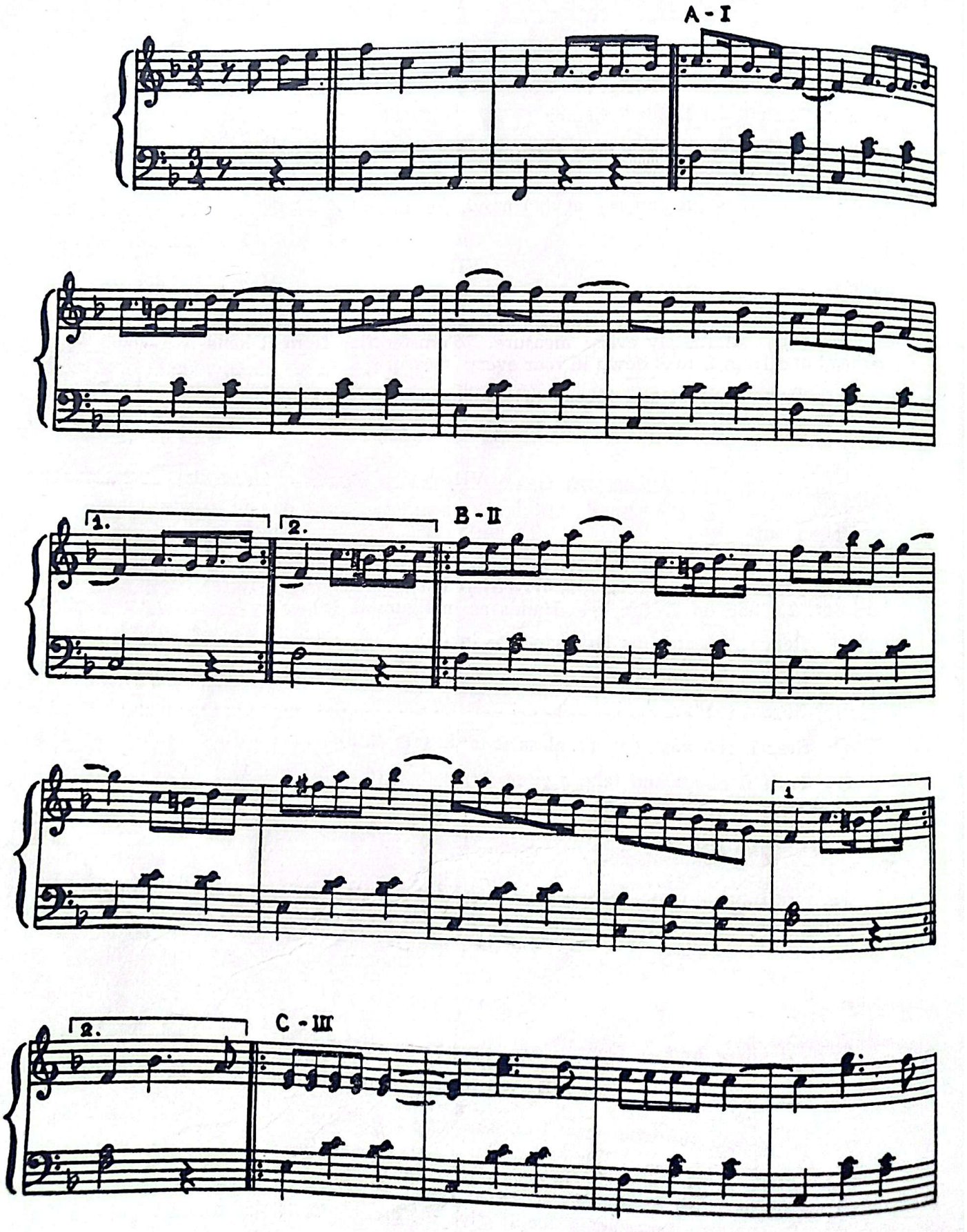
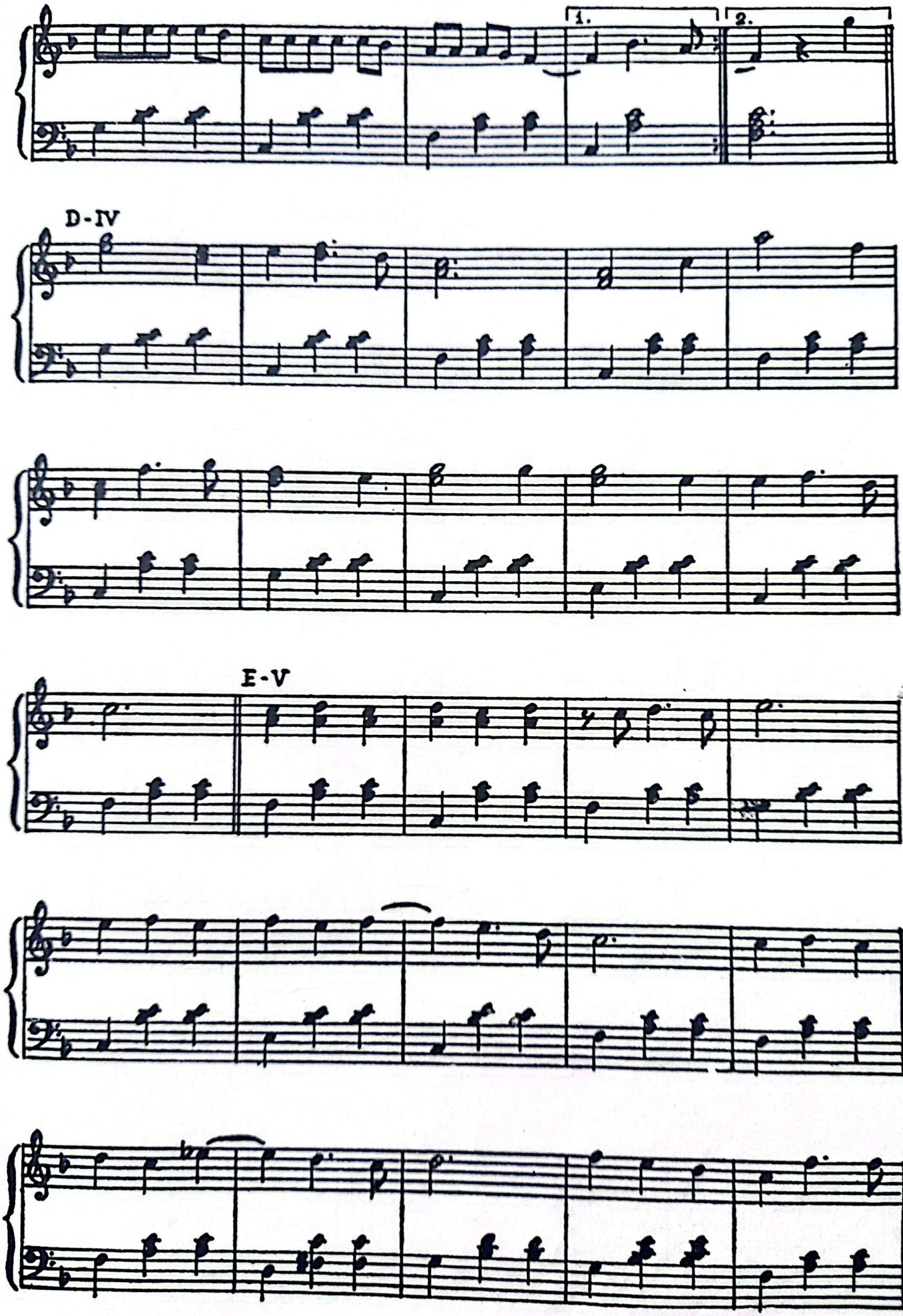
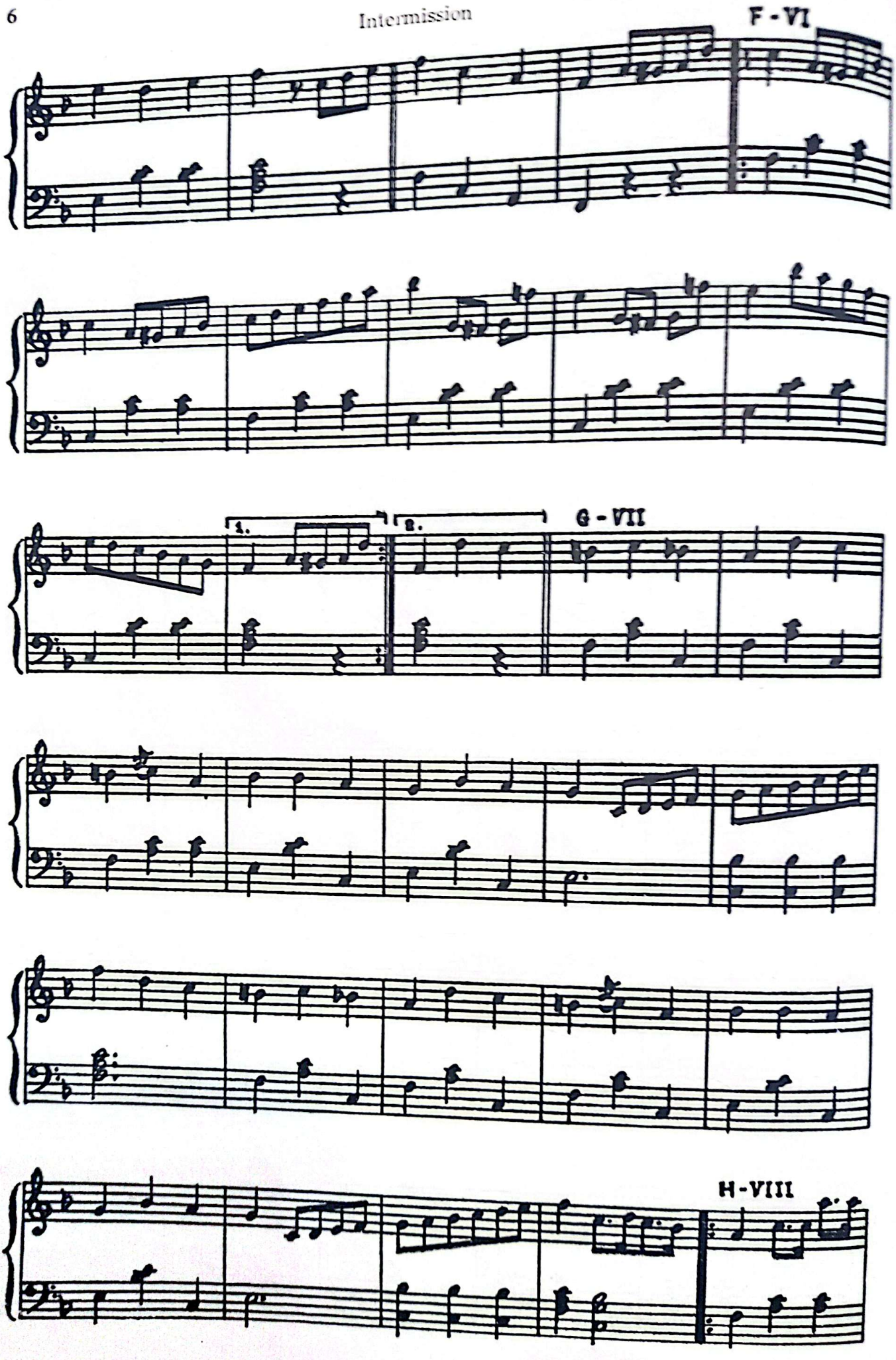
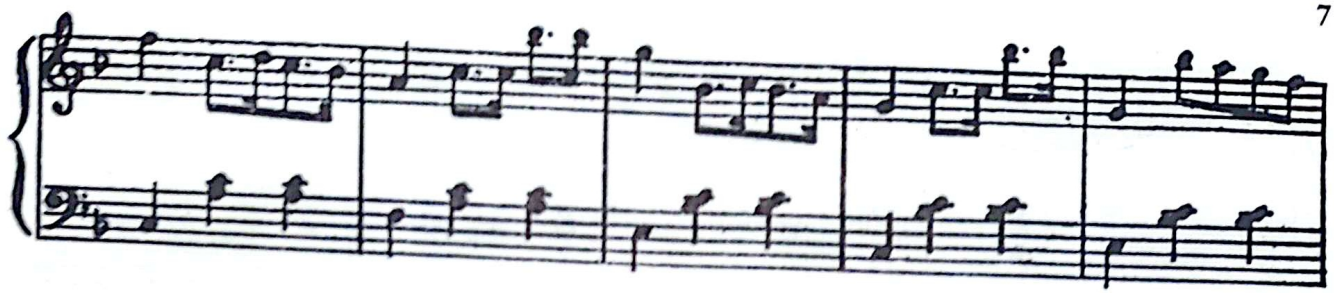
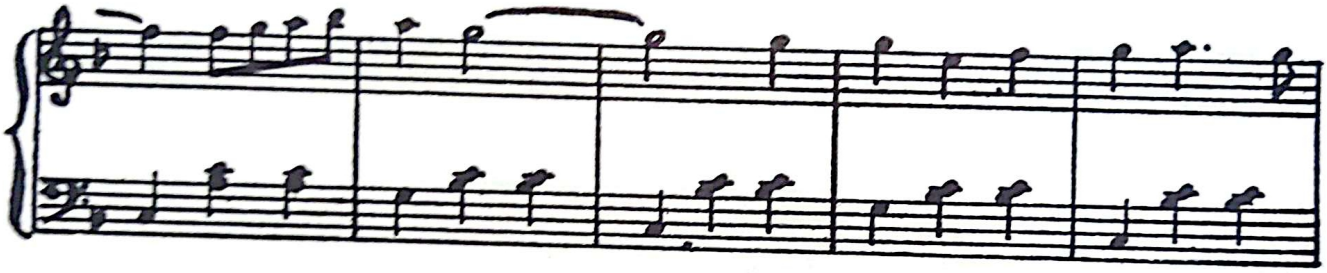
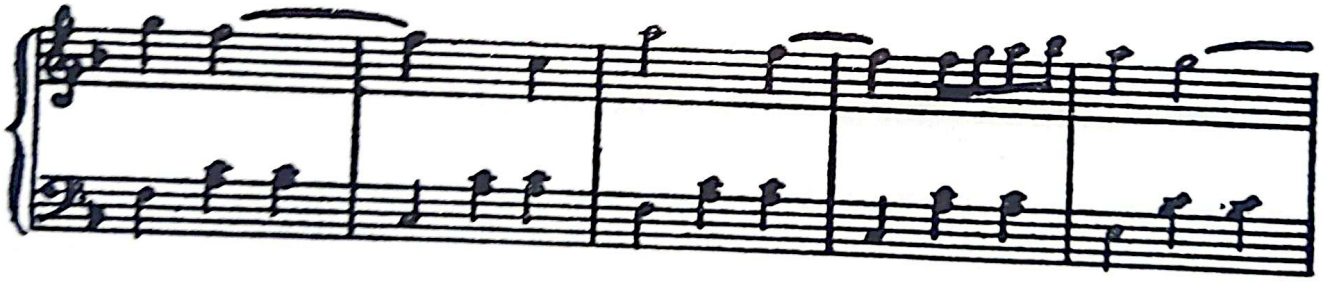
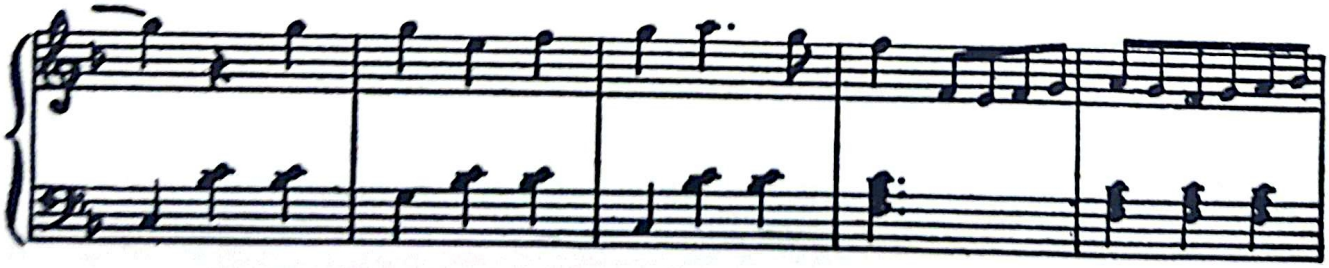
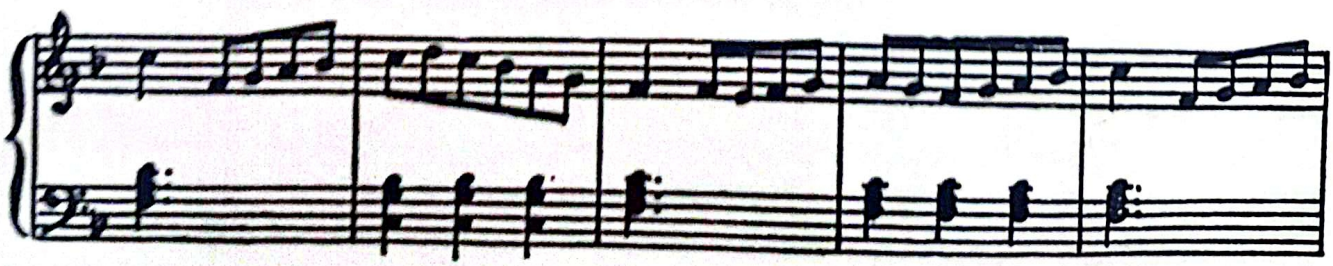
BATE

Dance & Music Reported
by — EMERITA E. BASILIO

Notation by: Mr. DOMINGO
Arrangement by — PRAXEDES M. BAYA

1.
2.
D-IV
E-V

F - VI
1.
2.
G - VII
H - VIII

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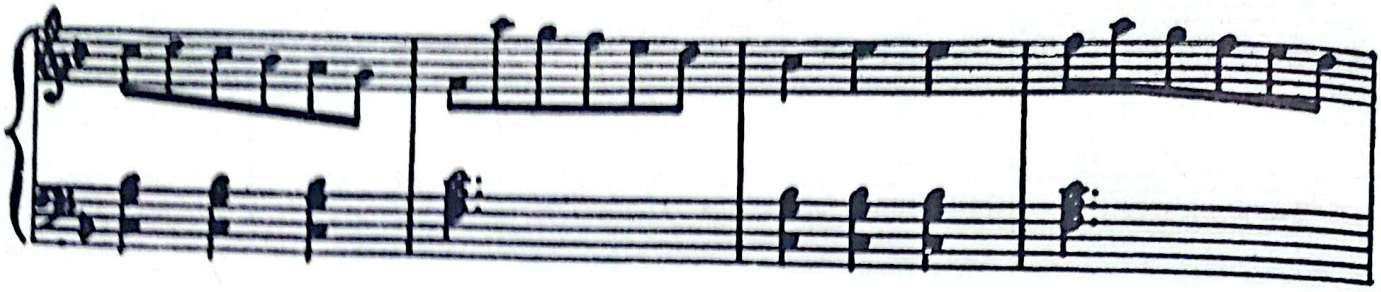
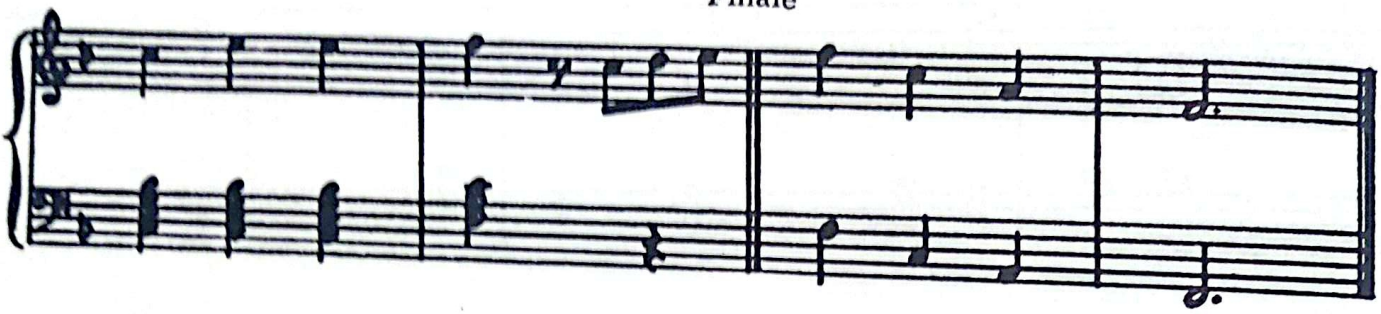


Finale

BINATBATAN

(Ilocano)

Binatbatan is an occupational dance from Paoay, Ilocos Norte. It depicts the beating of cotton pods to separate the seeds from the fibers with the use of two sticks called *batbat* in the Ilocos region. *Binatbatan,* therefore, is derived from the word *batbat.*

The people of Paoay are known for their skill in weaving the famous Ilocano cloth called *abel.* Oftentimes, the weavers engage themselves in a contest as to who could finish first and could produce and clean more fibers.

When the weavers wish to have fun and merrymaking, they sing and dance and use the *batbat* (sticks) in the dance. They dance between and out of parallel sticks without stepping on them, showing their ability, skill and good timing. The speed of the beating and the rhythmic sounds produced by the sticks make the dance very lively, colorful and exciting.

COSTUME. Dancers wear the traditional Ilocano peasant costume.

EQUIPMENT. Two pieces of sticks (preferably rattan) 18 inches long and about the size of a finger, held at the end, one in each hand.

MUSIC is composed of two parts: A and B.

COUNT *one, two, three,* to a measure in 3/4 time. *One, two;* or *one, two and*; or *one, and two, and* (accent on count *one* and on the second *and,* as *1, and 2 and*) to a measure in 2/4 time.

FORMATION. Partners face each other about six feet apart, Girl at right side of Boy when facing audience. As many pairs as would like to participate may take part in this dance.

INTRODUCTION

Music Introduction.

Partners face each other

Kneel on R (ct. 1), kneel on L (ct. 2), sit on heels (ct. 3). Strike both sticks on floor in front (ct. 1), pause with sticks down on floor (cts. 2, 3) ..... 2 M

I

Music A.

Kneel-sitting position, holding sticks parallel and near each other, about three inches apart.

a) Strike sticks on floor four times, from right side gradually moving to sideward left (cts. 1, *and,* 2, *and*). Follow the movement of the sticks with the eyes ... 1 M

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b) Repeat (a) fourteen more times ..... 14 M

c) Strike sticks on floor in front (ct. 1), raise sticks about a foot high from floor (ct. 2) ..... 1 M

II

Music A.

Same position as in Figure I.

a) *Girl* — Repeat Figure I for 14 measures only

Boy — Strike sticks on floor four times to a measure as in figure I (a) moving sticks from front, gradually moving backward. Sticks are held apart so that hands can move backward, R stick at right side and L stick at left side. Do this movement fourteen times ..... 14 M

b) *Boys and Girls* — Half-stand on R foot (cts. 1, 2), stand and put feet together (cts. 1, 2), sticks down at sides. ..... 2 M

III

Music A.

Face audience.

a) With L foot across R in front, execute Korriti-steps turning (clockwise) in place. Do a complete turn in four measures. Strike own sticks together three times to a measure, with R over L, L over R alternately cts. 1, and, 2 to a measure. Girl — start with sticks at knee level (1 M) and head level (1 M) alternately. Boy — do the same movements of sticks at head level first (1 M), and knee level (1 M) alternately ..... 4 M

b) Repeat (a), doing the turn in three measures only. Finish facing front .. 3 M

c) Stamp three times in place (R, L, R) (cts. 1, *and*, 2), pause (ct. *and*). Hands down at sides (no sound) ..... 1 M

d) Repeat (a-c), turning counterclockwise, with R across L foot in front (7 M) and stamp three times in place starting with L foot (1 M) ..... 8 M

IV

Music A.

Partners turn with R shoulders toward each other.

a) *With L foot across R in front, execute korriti steps clockwise. Partners' backs are toward each other always while turning. Strike sticks as in figure III. Dancers are at partner's place at the fourth measure and in their own places at the seventh measure.* ..... 7 M

b) Repeat Figure III (c) ..... 1 M

c) Turn right about and with L shoulders toward each other and R foot across L in front, repeat (a), moving counterclockwise. Finish near each other. Do this for 1 M only ..... 6 M

d) *Girl* — Repeat (b) starting with L foot (1 M). Put down sticks on floor (1 M) ..... 2 M

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Boy — Do the kneel-sitting position instead of stamping. Kneel on R (ct. 1), kneel on L (ct. 2) sit on heels (cts. 1, 2) and hold sticks parallel to each other with the farther end touching the floor. ..... 2 M

V

Music A. Play two times.

Partners face each other, girl standing near partner and boy in kneel-sitting position. Partners perform their movements simultaneously.

Boy

a) Open sticks wide apart (ct. 1), slide sticks to cross, R over L (ct. 2). Open sticks wide apart (ct. 1), slide sticks to cross, L over R (ct. 2) Do these movements for six more measures ..... 7 M

b) Strike own sticks 3 times on the floor (cts. 1, and 2). ..... 1 M

c) Repeat (a) for six measures only ..... 6 M

d) Assume standing position as in Figure II (b). Leave sticks on floor .... 2 M

Girl

Put weight on L foot. Arms in reverse "T" position.

a) Point R foot in front, at center between Boy's stick (ct. 1), point R foot across at left side (ct. 2). Point R foot at center between sticks (ct. 1), point R foot at right side (ct. 2). Kumintang hands inward at every measure, twisting body slightly to left and right side alternately (toward the pointing foot) ..... 2 M

b) Repeat (a) for five more measures ..... 5 M

c) Repeat Figure III (c). Hold skirt in front of thighs ..... 1 M

d) Repeat (a) three times pointing with the L foot. Reverse direction of movements ..... 6 M

e) Do the kneel-sitting position—kneel on R (ct. 1), kneel on L (ct. 2), sit on heels (cts. 1, 2). ..... 2 M

Boy and Girl

Exchange movements. Boy performing the movements of Girl above and vice-versa. Boy's hands on waist in (c). Leave sticks on floor ..... 16 M

VI

Music A Play two times

Same position as in Figure V. Partners perform their movements simultaneously.

Boy

a) Repeat same movements as in Figure V (a) ..... 13 M

b) Strike own sticks three times on floor (cts. 1, and, 2) ..... 1 M

c) Assume standing position as in Figure II (b) ..... 2 M

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Girls

a) Hold skirt in front of thighs. Jump forward to center between sticks (ct. 1), jump backward (ct. 2); jump forward to center between sticks (ct. 1) jump sideward to right side (ct. 2); jump to center between sticks (ct. 1), jump backward (ct. 2); jump forward between sticks (ct. 1) jump sideward to left side (ct. 2).

Do the above movements for thirteen measures, jumping to center, R and L side alternately ..... 13 M

b) Stamp, stamp, stamp as in Figure III (c). Hold skirt in front of thighs .. 1 M

c) Assume the kneel-sitting position ..... 2 M

Boy and Girl

d) With hands on waist and holding sticks, boy performs the movements of Girl and vice-versa (14 M). Partners arrange sticks on floor to form a letter X position, at center between them (2 M). ..... 16 M

VII

Music B

Partners face each other.

a) Take four cross-habanera steps sideward moving little by little toward center, R and L foot across in front alternately. Start with R arm swinging downward-upward as if sewing with a big needle held between the thumb and forefinger (ct. 1), raise R elbow slightly upward (ct. 2), lower elbow (ct. and), L hand at back of L hip. Reverse position of hands at every measure ..... 4 M

b) Repeat (a), moving little by little backward to proper places ..... 4 M

c) Repeat (a) and (b) ..... 8 M

VIII

Music A

Partners face each other.

a) With R foot leading, partners execute chasing steps forward, moving around clockwise (take two chasing steps for every measure). Boy following closely behind girl, clapping hands at every count (two claps for every measure). Girl's arms in reverse "T" position doing a kumintang inward at every measure. ..... 8 M

b) Turn right about. Repeat (a) moving counterclockwise, Boy in front of girl and doing the movement of girl and vice-versa. Finish in proper places facing partner ..... 8 M

SALUDO

Music Introduction

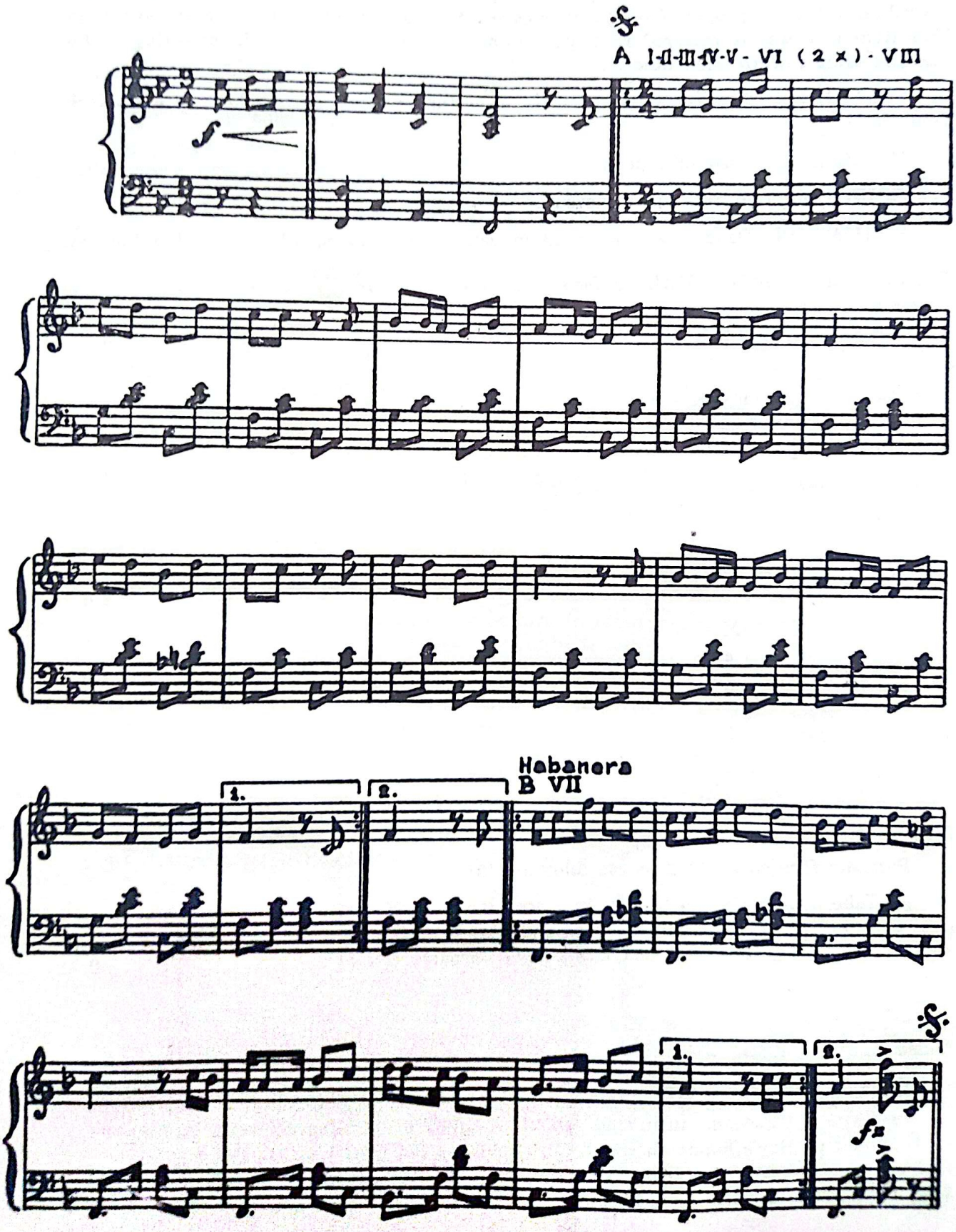
Pick up sticks (ct. 1), execute a three-step turn right in place, arms down at sides (cts. 2, 3, 1), feet together, bow to audience, arms in second position (cts. 2, 3). ..... 2 M

CamScanner

BINATBATAN

Paoay, Ilocos Norte

Dance and Music reported by
TERESITA M. ZAPANTA

Notation by
R. JAVIER

BINHI

(Visayan)

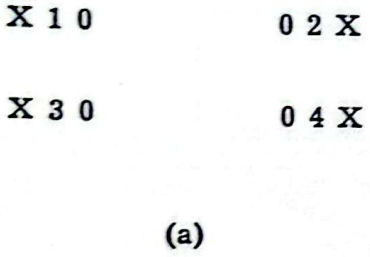
This lovely festival dance was popular in Capiz during the Spanish period. Binhi, according to the old people of the place, means a fruit of love planted by a married couple. This filial love was transferred from generation to generation to their offsprings who feel the same toward each other.

COSTUME: Girls wear *Maria Clara* style costume; Boys, *barong tagalog* and *black trousers.*

MUSIC is composed of four parts: A, B, C, and D.

COUNT *one, two, three* to a measure.

FORMATION. Dancers are arranged in sets of four pairs, all girls inside the set. See diagram (a) below. Partners face each other about four feet apart.



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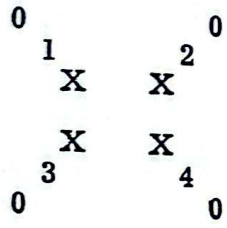

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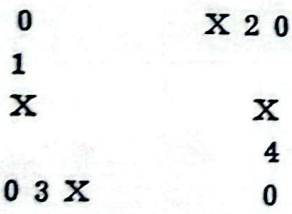
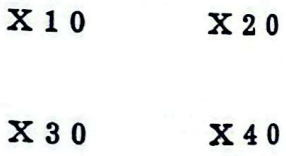


(c)



(d)

INTRODUCTION

Music Introduction

Partners face each other — see diagram (a),

a) Take a three-step turn right in place, Boys' hands on waist, Girls holding skirt (cts. 1, 2, 3. Point L foot forward and bow to partner, arms in second position (cts. 1, 2), close L foot to R foot, arms down at sides (ct. 3) ..... 2 M

I

Music A.

Partners face each other.

a) Take a three-step turn right about to finish in one line at center passing by R shoulders, Boy's hands on waist, Girl holding skirt (cts. 1, 2, 3). Point L foot in front and look at each other. Arms in fourth position, R arm high and kumintang both hands inward (cts. 1, 2, 3) ..... 2 M

b) Three-step turn left about in place and point R foot in front. Hands as in (a), reverse arm position in the second measure . . . . . 2 M

c) Starting with the R foot, take three steps forward to partner's place (cts. 1, 2, 3) and point L foot in front (cts. 1, 2, 3), hands as in (a) . . . . . 2 M

d) Repeat (b) . . . . . 2 M

e) Repeat all (a-d) finish in proper places. . . . . 8 M

II

Music B

Partners face each other.

a) Take a moderate waltz turn forward right, forearm turn right and left alternately. Finish in front of partner at center . . . . . 2 M

b) Waltz forward with R foot passing each other by L shoulders, forearm turn R . . . . . 1 M

c) Waltz sideward L and R behind each other, arms in lateral position moving sideward left and right . . . . . 2 M

d) Turn left about, and take a step-swing-hop with the L foot passing partner by R shoulder. Salok R arm to fifth position, free hand down at side . . . . . 1 M

e) Starting with the R foot take two waltz steps moving backward to partner's place passing by L shoulders. Arms in lateral position moving sideward right and left . . . . . 2 M

f) Repeat all (a-e). Finish in proper places . . . . . 8 M

III

Music A

Partners face each other.

a) Starting with R foot, take 2 step-swings forward to finish in one line at centers R to R shoulders. Arms in fourth position R and L arm high alternately. Kumintang hands inward . . . . . 2 M

b) Three-step turn right about to partner's place. Boy's hands on waist, Girl holding skirt (cts. 1, 2, 3). Point L in front, arms as in Figure I (b) (cts. 1, 2, 3). 2 M

c) Repeat (a) starting with L foot, finish at center as in (a) . . . . . 2 M

d) Starting with L foot, take three steps backward to partner's place (cts. 1, 2, 3), point R in front (cts. 1, 2, 3) hands as in (b) . . . . . 2 M

e) Repeat all (a-d) finishing in proper places . . . . . 8 M

IV

Music B

Partners turn L shoulders toward each other.

a) Starting with R foot, take three steps forward. Boy's hands on waist, girl holding skirt (cts. 1, 2, 3). Brush L foot forward, arms in fourth position, R arm high (cts. 1, 2, 3) . . . . . 2 M

b) Turn left about and repeat (a) starting with L foot. Reverse arm position in the second measure . . . . . 2 M

c) Face partner and join R hands. Take two step-brush-swing-hops forward R and L to finish a little behind each other passing by R shoulders . . . . . 2 M

d) Take a three-step turn right in place under arch of arms (cts. 1, 2, 3) close L to R (ct. 1), pause, arm down at sides (cts. 2, 3). Finish facing partner . . 2 M

e) Repeat all (a-d). Finish the turn with all Girls outside and all Boys inside the set — See diagram (b). . . . . 8 M

V

Music C

Boys stand in place facing diagonally outward.

Partners do their movements simultaneously.

Boys

a) Waltz turn right in place, hands on waist (2 M), join R hands with Girl in front of him and waltz sideward right and left (2 M) . . . . . 4 M

b) Repeat (a) three more times. . . . . 12 M

Girls

Girls travel counterclockwise stopping and turning at every corner. Girl 1 goes to Boy 3, Girl 2 to Boy 4, Girl 4 to Boy 2, and Girl 2 to Boy 1.

a) Take two waltz steps forward R and L to the next corner, holding skirts (2 M). Join R hand with Boy in front of her; waltz turn right in place under arch of arms (2 M) . . . . . 4 M

b) Repeat all three more times, finishing in proper places on the square facing partner. See diagram (c) . . . . . 12 M

VI

Music D

Partners face each other and join R hands. Boy's back turned toward next corner traveling counterclockwise. Boys start with L foot, Girls start with R.

a) Partners take two waltz steps to the next corner. Boys finish at corners 2 M

b) Boys waltz backward L and R to the next side of the square, finish with back turned toward the next corner. Girls waltz turn right under the arch of arms and finish at the corner . . . . . 2 M

c) Repeat (a) and (b) three more times. Girls finish at the right side of partner after the last turn, all facing audience. See diagram (d). . . . . 12 M

VII

Music E

Partners face each other and join both hands, arms extended sideward. Boys start with L foot, Girls with R.

Note: The instruction below is for the Girl's part. Boys do the same using the opposite foot.

a) Waltz sideward R and L . . . . . 2 M

b) Step R foot forward (ct. 1), hop twice on R foot raising L leg backward (cts. 2, 3). Repeat same starting with L foot (cts. 1, 2, 3. This is done turning halfway clockwise. Finish in partner's place . . . . . 2 M

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c) Repeat (a) and (b) finishing in proper places ..... 4 M

Release the hold of hands nearer audience and face audience.

d) Take two waltz steps forward, R and L, outside hand holding skirt. . . 2 M

e) Repeat (b) forward R and backward L ..... 2 M

f) Repeat (d) moving backward ..... 2 M

g) Repeat (e) ..... 2 M

h) Repeat (a-c) ..... 8 M

i) Take four step-swing-hops forward, R and L alternately and two step-swing-hops backward, hands as in (d) ..... 6 M

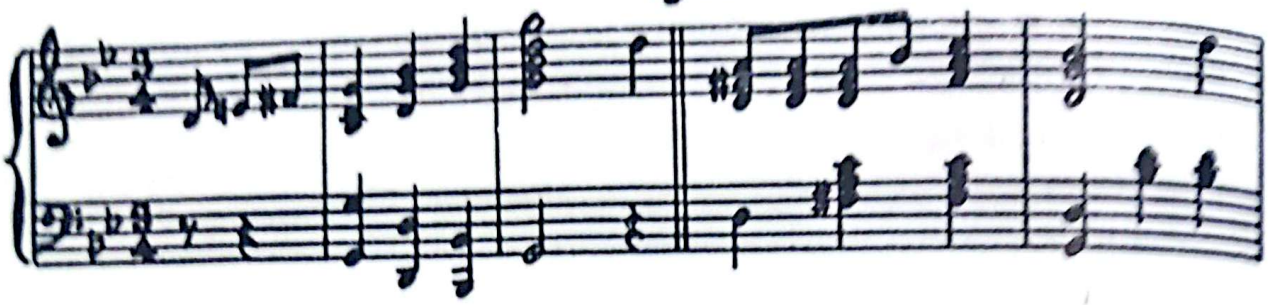
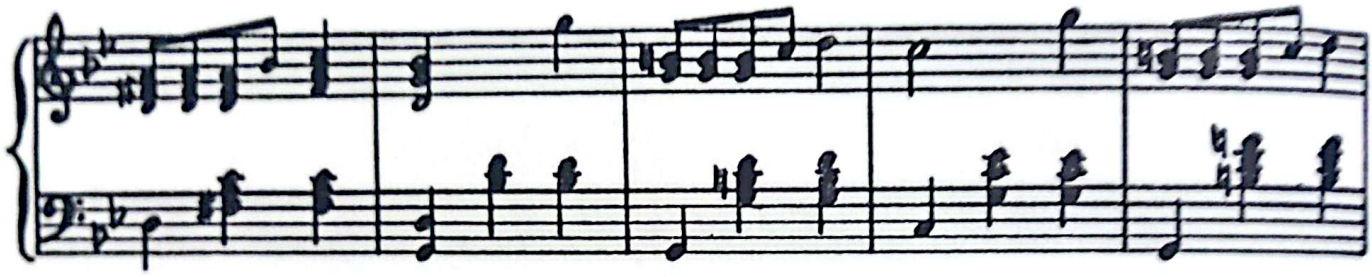
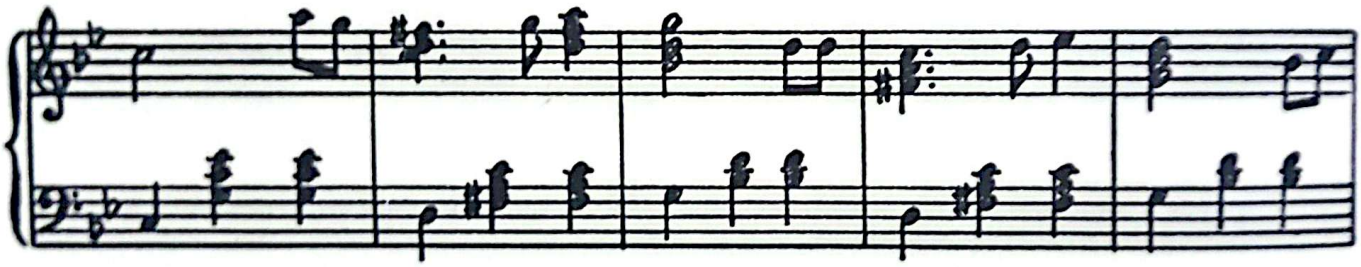
j) Cross turn left (R over L) under arch of arms (cts. 1, 2, 3) point R forward and bow to audience, R arm in second position ..... 2 M

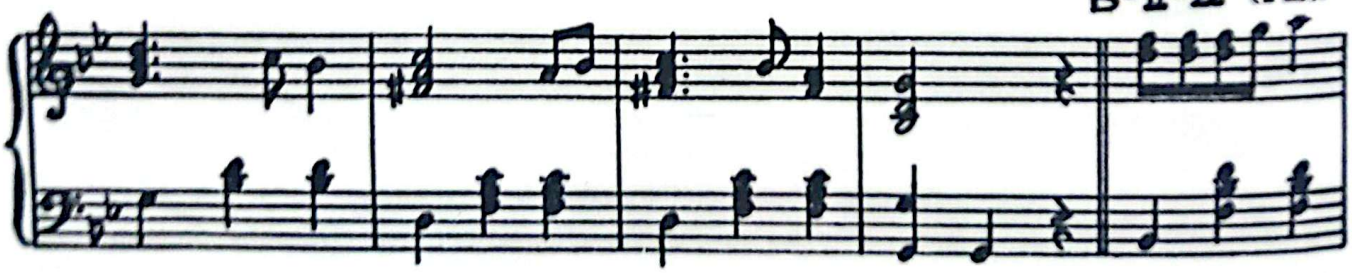
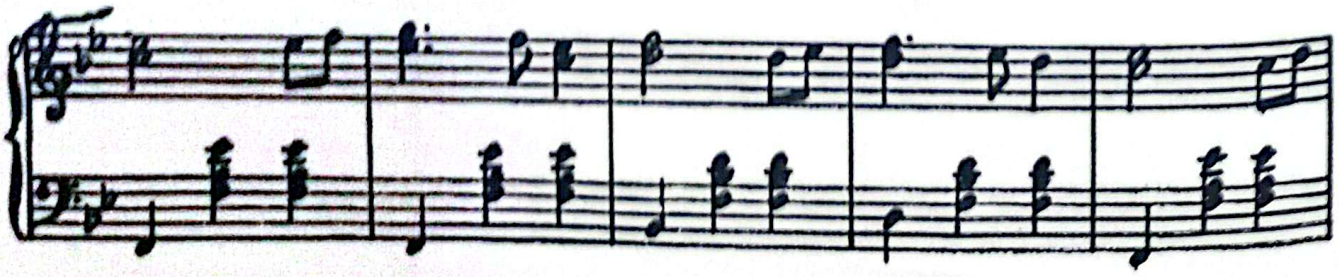
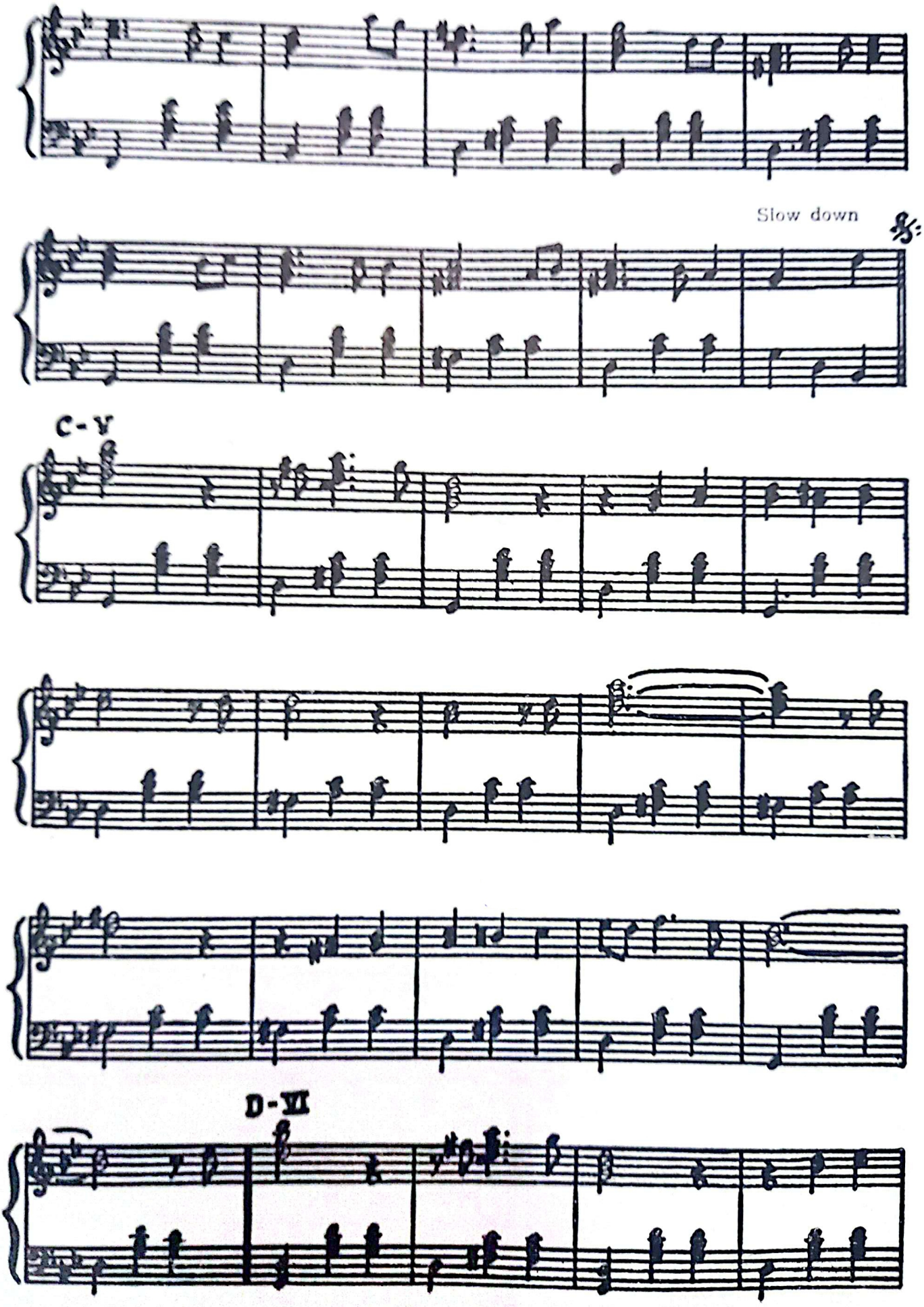
BINHI

Dance & Music Reported by
JOSE BALCENA

Notation & Arrangement by
PRAXEDES M. BAYA

A-1-III Moderately slow



B-II-IV (Fast)

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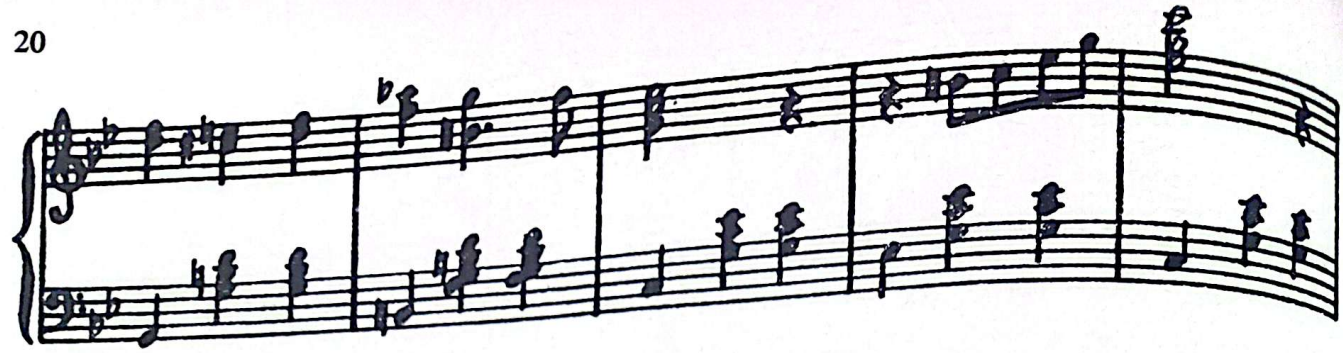
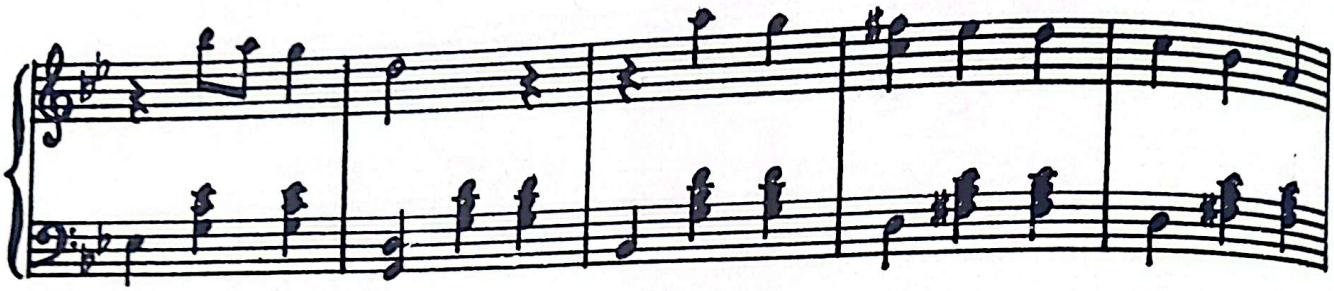
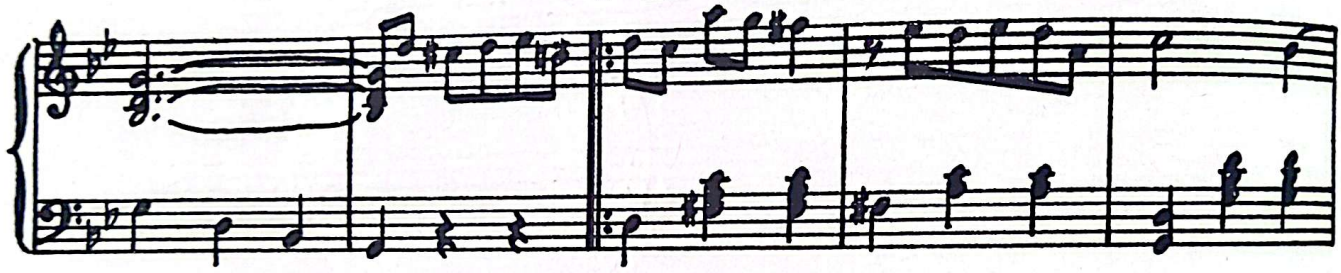
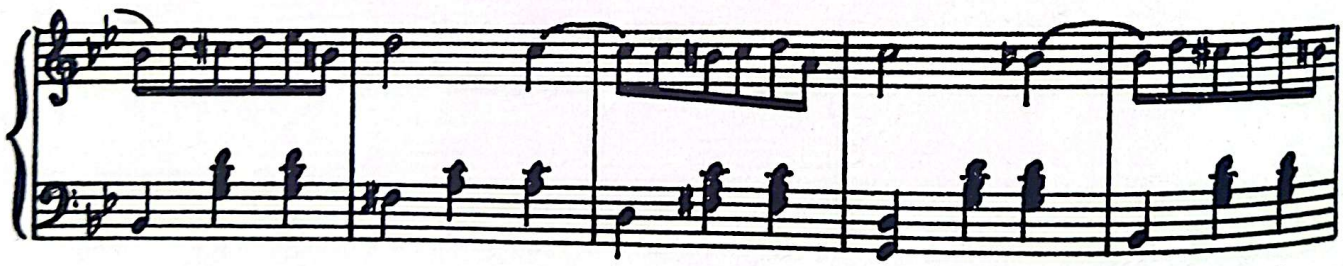
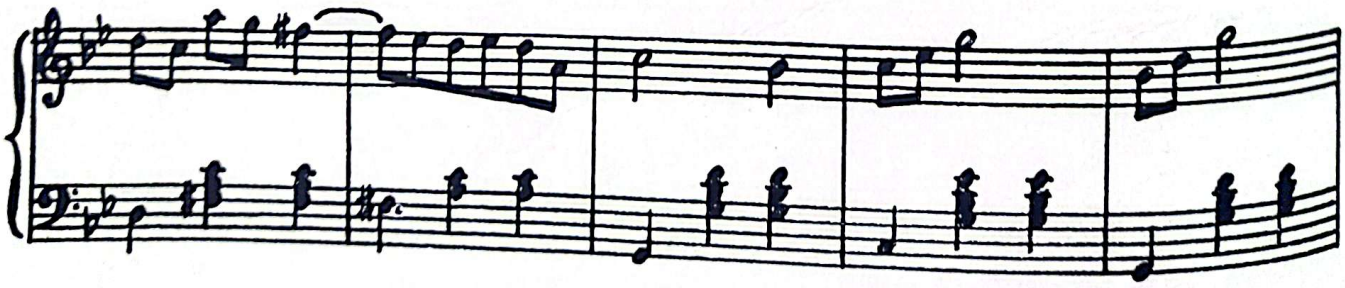
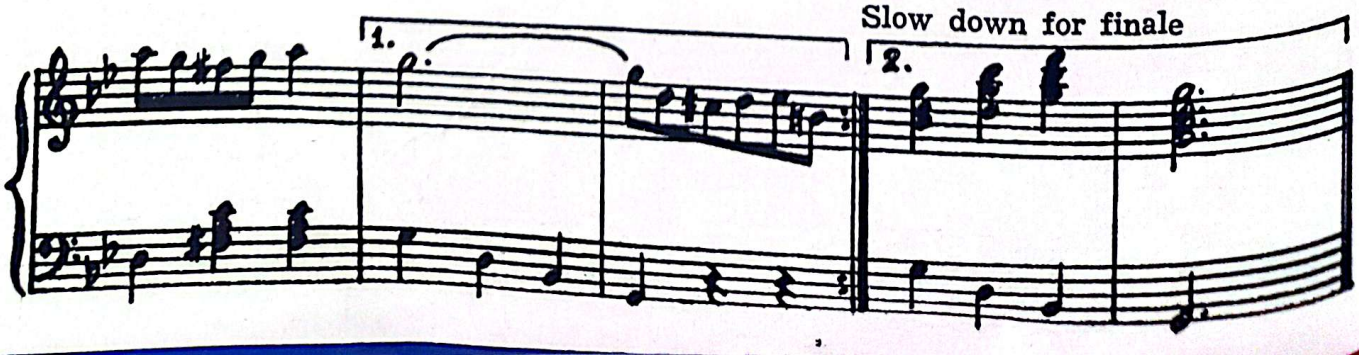

E - VII Lively



Slow down for finale

DAGIT-DAGIT

(Visayan)

When farmers have a good harvest, they celebrate it through singing, dancing and feasting. On this occasion, they do local dances. *Dagit-Dagit* is a favorite among them. Literally, *dagit* means to swoop. It is a common practice in Yabton, a barrio of Ivisan, Capiz, that when a dancer does not perform well, anybody in the crowd can pull her or him off the dance floor. When they do this, no offense is meant but, instead, the act elicits much fun. The person pulls out a dancer is the one making a *dagit.*

COSTUME. Girl wears *patadyong* and *kimona.* Boy wears *barong tagalog* and trousers of any color.

MUSIC is composed of three parts: A, B and C.

COUNT *one, two, three, four* to a measure in 4/4 time and *one, two, three* in 3/4 time.

FORMATION. In sets of two pairs, partners stand opposite each other about six feet apart. Pair 1, Boy stands at left side and Girl at right side; Pair 2, Boy is at right side and Girl at left side. (See diagram below.) One to any number of sets may take part in this dance.

X 1 0

0 2 X

STEPS USED:

Escotis Step — step R (L) sideward (ct. 1), step L (R) close to R (L) (ct. 2), step R (L) sideward (ct. 3), hop on R (L) in place and raise the L(R) foot in rear close to R (L) knee (ct. 4).

Twist body slightly to right (left) side when hopping. This may be done going to any direction.

Step-hop — Step R (L) forward (ct. 1), hop on R(L) (ct. 2). Raise the free foot in rear with knee bent. There are two step-hops in one measure.

Galop step — In this particular dance each galop step is taken in two counts. Step R(L) sideward (ct. 1), cut R(L) with L(R) foot sideward (ct. 2). There are two galop steps in one measure.

Chasing Step — In this particular dance, the chasing step is done in the following manner: Step R (L) forward (ct. 1), step L (R) close to R (L) foot (ct. 2). There are two chasing steps in one measure.

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Music Introduction

Partners face each other.

a) Step R forward (ct. 1), turn right about, pivoting on R foot and at the same time step L in rear (ct. 2), step R forward (ct. 3), Girls hold skirts, Boys place hands on waists ..... 1 M

b) Turn right about, pivoting on R foot and at the same time step L in rear, bend trunk slightly forward, arms in second position (ct. 1), pause in this position looking at partner (cts. 2, 3). ..... 1 M

I

Sikad-Sikad (Going toward Place)

Music A

Partners turn R shoulder toward each other. Throughout this figure Girls hold skirts, boys place hands on waists.

a) Take two galop steps sideward right to be in one line at center, facing each other ..... 1 M

b) Step R in place (ct. 1), stamp twice in place with L and R (cts. 2, 3), pause (ct. 4). ..... 1 M

c) Repeat (a) and (b), starting with L foot moving to proper places ..... 2 M

d) Take two *escotis* steps sideward, R and L ..... 2 M

e) Starting with R foot, take three step-hops turning right in place (cts. 1, 2, 3, 4, 1, 2) step L close to R (ct. 3), pause (ct. 4). ..... 2 M

Partners face each other.

f) Repeat all (a-e) ..... 8 M

II

Patunga (To Center)

Music B

Partners face each other. Throughout this figure, Girls hold skirts, Boys place hands on waists, except in (f).

a) Starting with R foot, take three step-hops forward to meet at center (cts. 1, 2, 3, 4, 1, 2), step L close to R (cts. 3, 4) ..... 2 M

b) Point R obliquely right forward (cts. 1, 2), point R across L in front (tcs. 3, 4). Three-step turn right in place (cts. 1, 2, 3), pause (ct. 4). ..... 2 M

c) Repeat (b), starting with L foot. ..... 2 M

d) Repeat (a), moving backward to proper places ..... 2 M

e) Starting with R foot, take two step-hops forward meeting partner at center (cts. 1, 2, 3, 4). ..... 1 M

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f) Partners join both hands, take six step-hops moving around clockwise, finish the turn facing each other. ..... 3 M

g) Release hands. Execute *escotis* steps sideward, R and L, hands as in (a). . 2 M

h) Starting with R foot, take three step-hops backward to proper places (cts. 1, 2, 3, 4, 1, 2), step L close to R (ct. 3), pause (ct. 4). ..... 2 M

III

Lita-Lita (Chasing)

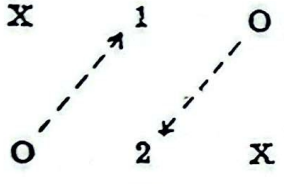
Music C

Girls turn R shoulder towards each other. Boys face each other. Boys and Girls perform their movements simultaneously.

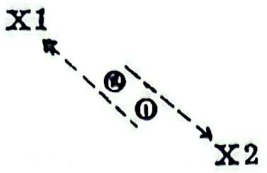
Girls

a) Take one *escotis* step sideward right, turning right about when hopping on R foot (1 M), and one *escotis* step sideward left (1 M). Finish at center facing each other. Hold skirts. ..... 2 M

b) With R foot leading, take four chasing steps forward passing each other by R shoulders, finishing in front of partner. Hold skirts. ..... 2 M



(a)



(b)

Boys

a) Execute *escotis* step sideward R and L alternately, hands on waist. ..... 2 M

b) Pivot turn right, R hand overhead, L hand on waist. ..... 2 M

Boys and Girls

c) Partners join both hands. Starting with R foot, execute two *escotis* steps turning around clockwise. ..... 2 M

d) Release hands. Take three step-hops turning right to proper places (cts. 1, 2, 3, 4, 1, 2) close L to R (ct. 3) pause (ct. 4). Boys do the turn in place or almost in place while Girls take bigger steps to go proper places. R hand overhead, free hand of Girls holding skirts, that of Boys are on waists. Finish facing partner. 2 M

e) Repeat all (a-d), Boys performing the Girl's movements and vice-versa, but Boys finish the chasing steps in (b) in front of neighbor Girl (Boy 1 in front of Girl 2, Boy 2 in front of Girl 1). Girls hold skirts and Boys place hands on waists in (a) and (b). ..... 8 M

IV

Sambuwa (Merriment)

Music A

Same position as in figure III.

a) Girls — Repeat Figure III (a). This time, girls finish at center in back-to-back position. Boys clap hands three times (cts. 1, 2, 3), pause (ct. 4). Repeat same (1 M). ..... 2 M

b) Partners face each other and join both hands. With R foot leading, take four chasing steps moving around clockwise. Girls finish at center with backs toward each other. ..... 2 M

c) Execute *escotis* steps sideward, R and L, hands still joined with partner. .. 2 M

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d) Drop hands. Repeat figure III (d). *Kumintang* R and L alternately every two counts, free hands of Girls holding skirt that of Boys are on waists. ..... 2 M

e) Repeat (a-d), Boys performing the Girls' movements and vice-versa. .... 8 M

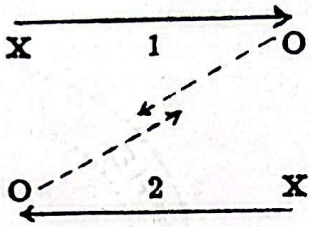
V

Dagit-Dagit (Swoop)

Music B

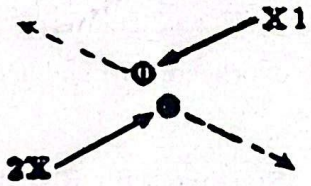
Boys and Girls perform their movements simultaneously.

a) Girls — Turn R shoulders toward each other. Repeat figure I (a) and (b) to finish at center, facing each other. This time place no weight on second stamp. Hold skirts (2 M). Pivot turn right in place. R hand overhead, L hand holding skirt. Finish with R shoulder toward partner's place (2 M). Boys — Do the same movements of Girls moving to partner's place, hands on waist on the first measures. R hand overhead, L hand on waist when turning. ..... 4 M



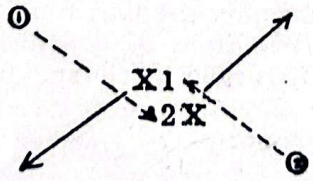
(a)

b) Girls — Repeat (a) moving to partner's place. Boys — repeat the same, moving to center, finishing facing each other. ..... 4 M



(b)

c) Girls — Repeat (a), moving to center. Boys — Repeat the same, moving to place of neighbor Girl (Boy 1 to place of Girl 2, Boy 2 to place of Girl 1). .... 4 M



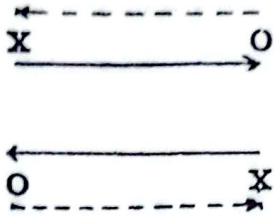
d) With R shoulders toward proper places, repeat (a) moving to proper places. 4 M

VI

Baylohan (Changing)

Music C. Play little faster.

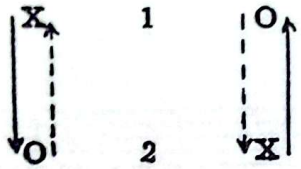
a) Starting with R foot, repeat figure 1 (a) and (b), passing front to front, moving to partner's place. ..... 2 M



b) Pivot turn right. R arm overhead, free hand of Girls holding skirts, that of boys are placed on waist. Finish the turn with L shoulders toward each other. 2 M

c) Repeat (a) and (b), moving toward proper places, starting with L foot. Reverse arm position. ..... 4 M

d) Turn R shoulder toward neighbor. Repeat (a-c). ..... 8 M



VII

Linagsanay (Chasing after another)

Music C. Play faster.

All travel clockwise going from corner to corner until they reach proper places. Start always with R foot toward next corner and pivot turn right upon reaching every corner, foot and hand movements as in figure V (a).

a) Move to first corner ..... 4 M

b) Move to second corner. ..... 4 M

c) Move to third corner. ..... 4 M

d) Move to fourth corner or proper places. ..... 4 M

SALUDO

Music Finale

Partners face each other.

a) Starting with R foot, take three steps forward to meet at center, arms down at sides (ct. 1, 2, 3), step L forward passing each other by R shoulders and at the same time join R hands (ct. 1), turn right about, join L hands so that arms are in crossed positions, R over L arms, bow to each other at the same time (cts. 2, 3). .. 2 M

b) Release hands, face audience. Take one big step sideward to exchange place with partner, girl passing in front (ct. 1), join inside hands, feet together (cts. 2, 3). ..... 1 M

c) Step inside foot backward, point or place outside foot in front, bow to audience, bend trunk slightly forward. Outside arms in second position, palms up. .. 1 M

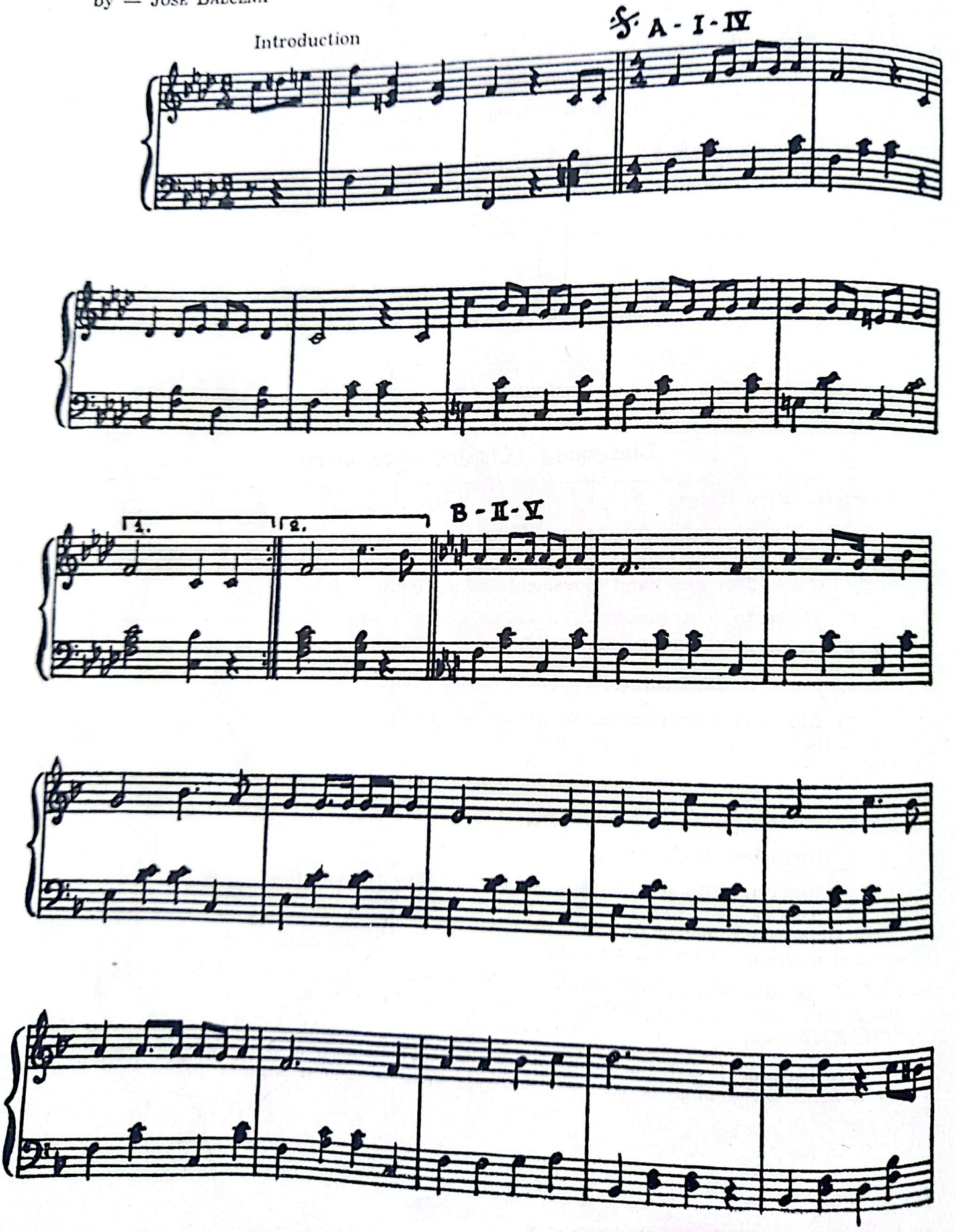
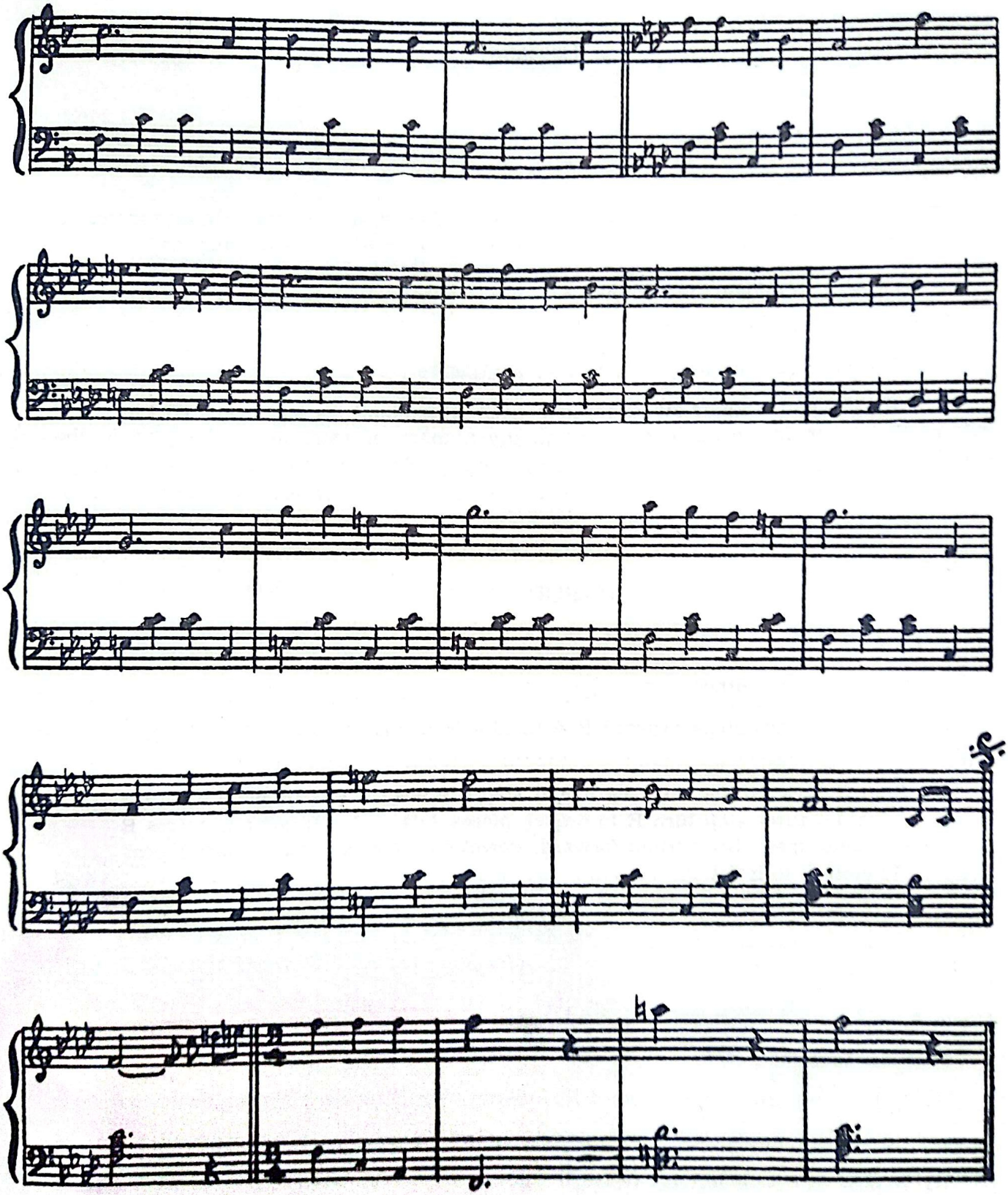
CamScanner

DAGIT - DAGIT

(Capiz)

Notation by — CECILE C. CAPILI
Transposed by — RICARDO REYES

Dance & Music Reported
by — JOSE BALCENA

Introduction

C-III-VI-VII-Very fast for last figure

INNALISAN

(Ilocano)

This is a lively festival dance from Nangalisan, Laoag, Ilocos Norte. Innalis means to transfer from one place to another, one of the characteristics of the Ilocanos.

COSTUME: Dancers wear Ilocano Peasant Costume

MUSIC is divided into two parts: A and B.

COUNT *one, two,* or *one, and, two* to a measure.

FORMATION. Partners stand opposite each other about six feet apart, Girl at the R side of Boy when facing audience. One to any number of pairs may take part in the dance.

INTRODUCTION

Music Intro:

Partners face each other

a) Take 2 change steps forward R & L. Boy's hands on waist, Girl holding skirt ..... 2 M

b) Step R forward (ct. 1), face R and step L sideward (ct. 2), point R across L in rear (ct. 1), three step turn R to proper places (cts. 2, 1, 2), point L across R in rear and bend knees, bend trunk forward, kewet both hands, arms in second position (ct. 1) close L to R (ct. 2). ..... 4 M

I

Music A.

Partners face each other

a) Take one change step forward R, forearm turn R forward (knuckles down) while L is close to chest. (knuckles up) (cts. 1, and, 2) ..... 1 M

b) Repeat (a) with left backward, reverse arm position ..... 1 M

c) Take a quarter turn R and repeat (a) and (b) ..... 2 M

d) Pivot turn R in place, R arm overhead, L hand of Girl holding skirt, that of boy on waist. ..... 2 M

e) Repeat (d) turning twice, Boy's hands on waist, Girl holding skirt. Finish facing partners. ..... 2 M

f) Repeat (a-e) starting with the left foot, reverse direction and arm position. 8 M

CamScanner

Music B

II

Partners face each other

a) Take 16 mincing steps forward turning half-way clockwise to partner's place. Boy's hands on waist, Girl holding skirt. Finish in partner's place, facing each other ..... 4 M

b) Two change steps forward R and L, hands as in (a) ..... 2 M

c) Three-step turn R about to proper places to finish facing partner (cts. 1, 2, 1), close L to R without putting weight on it (ct. 2). ..... 2 M

d) Repeat all (a-c) starting with the L foot. Reverse direction of turns .... 8 M

III

Music A

Partners face audience

a) Step R sideward and kick L foot sideward L (ct. 1). Step L close to R (ct. and). Repeat same seven more times (cts. 2, and 1, and, and). Repeat same seven more times (cts. 2, and; 1, and 2 and 1, and 2, and). Boys follow Girls closely clapping hands once at every count, Girls holding skirt. ..... 4 M

b) Face partner and join R hands. Take eight korriti steps sideward left. .. 2 M

c) Release hold, pivot turn R, back to proper place, R arm in fifth position, free hand of Boy on waist, that of Girl holding skirt ..... 2 M

d) Repeat (a) starting L. This time Girls clap, Boy's hands on waists. .... 4 M

e) Repeat (b) and (c) starting L. Reverse directions. ..... 4 M

IV

Music B

Partners face each other

a) Boy — With R foot leading, take eight chasing steps turning around the girl clockwise, hands on waist. ..... 4 M

Girl — Step and kick as in Figure III (a), turning R in place, R arm in fifth position, L hand on waist. ..... 4 M

b) Two cross change steps forward turning half-way clockwise to partner's place ..... 2 M

c) Four step turn R to proper places. Release hold on the last count. ..... 2 M

d) Repeat all (a-c). ..... 12 M

V

Music A

Face Front

a) Take four galop steps sideward to partner's place, Girl passing in front of Boy, Boy's hands on waist, Girl holding skirt. ..... 2 M

CamScanner

b) Pivot turn outward (Boy — R; Girl — L), outside arm in 5th position, inside hand on waist for Boy, and Girl holding skirt. ..... 2 M

c) Repeat (a) and (b) starting with the opposite foot to proper places. Girl always passes in front of the Boy while galoping. ..... 4 M

d) Face partners and repeat all (a-c). ..... 8 M

Music B VI

Face front

a) Repeat Fig. I (a-e). .....

b) Repeat Fig. II (a-c). ..... 8 M

..... 8 M

Music A (Play faster) VII

Partners face each other

Repeat Fig. I (a-e) twice, faster and faster. ..... 16 M

SALUDO

Repeat Introduction

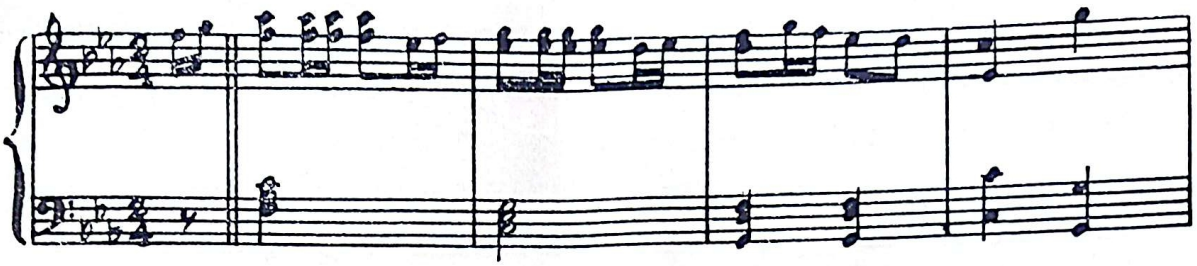
CamScanner

INNALISAN

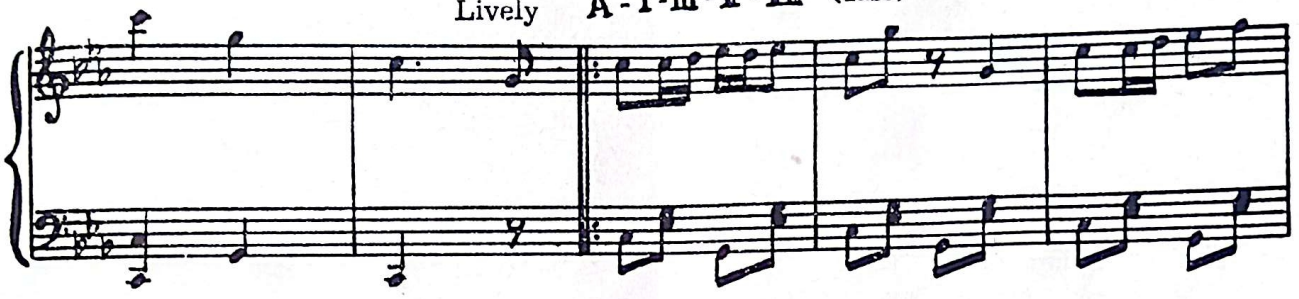
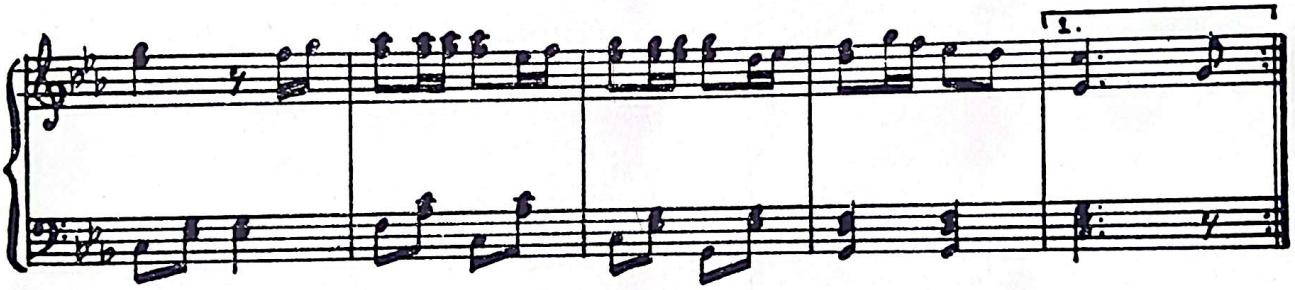
Dance & Music Reported
by — ALEX ZAPANTA

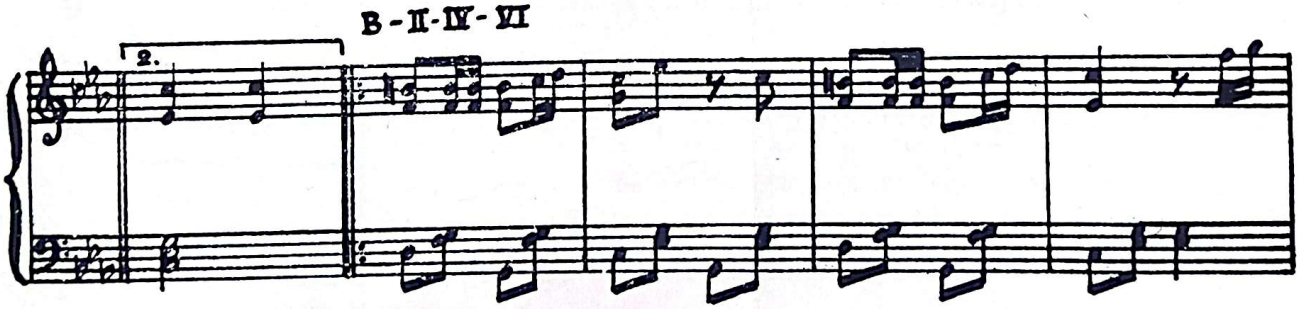
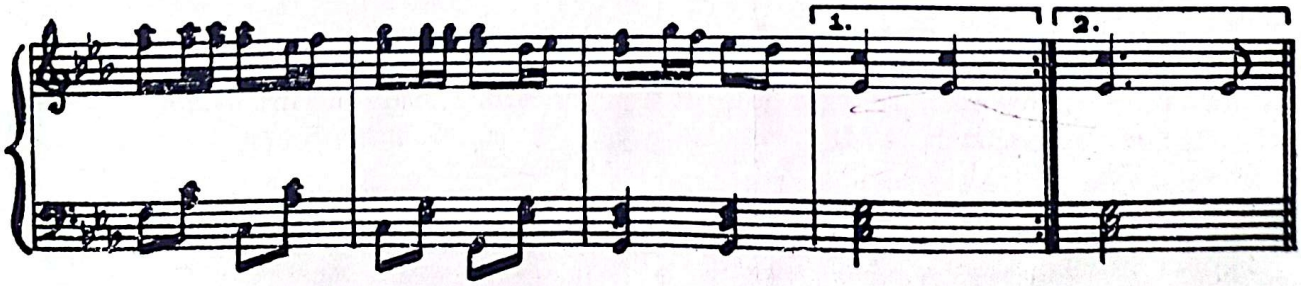
Notation and Arrangement
by — PRAXEDES M. BAYA

Introduction



Lively A - I - III - V - VII (fast)



B - II - IV - VI

Repeat introduction for finale

JOTA BICOLANA

(Bicol)

Like all the other jotas with Spanish influence, this version which was found in the Bicol Region is very lively and gay. This is performed during social gatherings.

COSTUME: Girl wears *Maria Clara* costume with a fan held by R hand. Boy wears *Barong Tagalog* and black trousers.

MUSIC is divided into three parts: A, B, and C.

COUNT *one, two, three* to a measure.

FORMATION: Partners stand about six feet apart. Girl stands at partner's right when facing audience. One or more pairs may participate.

INTRODUCTION

Music Introduction.

Face audience.

Three step turn right in place and bow to audience. Girls hold skirts; Boys place hands on waists. ..... 2 M

I

Music A

Throughout this figure, girl holds fan with the R hand, fanning self, L hand holding skirt, boy places hands on waist.

a) Stamp R in place (ct. 1), pause (ct. 2). Step L across R in front (ct. 3).. 1 M

b) Stamp R in place (ct. 1) pause (ct. 2) step L in place (ct. 3). ..... 1 M

c) Repeat (a) and (b) two more times. ..... 4 M

d) Cross-step turn R (cts. 1, 2, 3), three stamps in place (R, L, R) (cts. 1, 2, 3). 2 M

e) Repeat (a-d) starting left ..... 8 M

II

Music B

Partners face each other. Girl releases fan and lets it hang.

a) Waltz balance forward right, raise R arm forward, L hand of Girl holding skirt, that of Boy on waist (1 M); waltz balance backward left, bring R hand close to chest. ..... 2 M

b) Face left. Take two close steps sideward R to finish side by side by R shoulders. Girl places R hand on waist. ..... 2 M

c) Jaleo — starting with the R, take four waltz steps clockwise, R elbows almost touching during the turn. ..... 4 M

d) Face audience and repeat (a). ..... 2 M

e) Take three stamps in place, R, L, R (cts. 1, 2, 3) pause, (cts. 1, 2, 3). ..... 2 M

f) Repeat (c). ..... 4 M

g) Repeat (a) facing partner. ..... 2 M

h) Repeat (e) moving backward to proper places. ..... 2 M

III

Music C

Partners face audience.

a) Take a close step sideward with the inside foot (1 M). Face out and take 3 stamps alternately at starting place, starting with the outside foot (1 M). ..... 2 M

b) Repeat (a) facing audience again. ..... 2 M

c) Starting with the outside foot, take four waltz steps to cast off, arms in hayon-hayon position, R and L arm in front alternately. Finish in proper places. 4 M

d) Repeat (a-c) ..... 8 M

IV

Music B

Face Audience.

a) Brush step turn outward, arms in fourth position, outside arm up. ..... 4 M

b) Step inside foot sideward (ct. 1), brush outside foot forward (ct. 2), step outside foot close to the inside foot (ct. 3); repeat same three more times moving sideward to partner's place, Girl passing in front of Boy (3 M), arms in fourth position, inside arm up. ..... 4 M

c) Repeat (a) in partner's place. ..... 4 M

d) Repeat (b) back to proper places. ..... 4 M

e) Repeat (a) in place. ..... 4 M

V

Music C

Face audience.

a) Stamp inside foot across outside foot in front (ct.. 1) circle same foot outward (cts. 2, 3); take three steps backward (cts. 1, 2, 3). Hands as in Fig. III (a). 2 M

b) Repeat (a) with the outside foot. ..... 2 M

c) Starting with the inside foot, take four waltz steps forward, facing in and out alternately, arms from first to second position every measure. ..... 4 M

d) Repeat (a-c). ..... 8 M

VI

Music A

Repeat Figure I. ..... 16 M

FINALE

Music

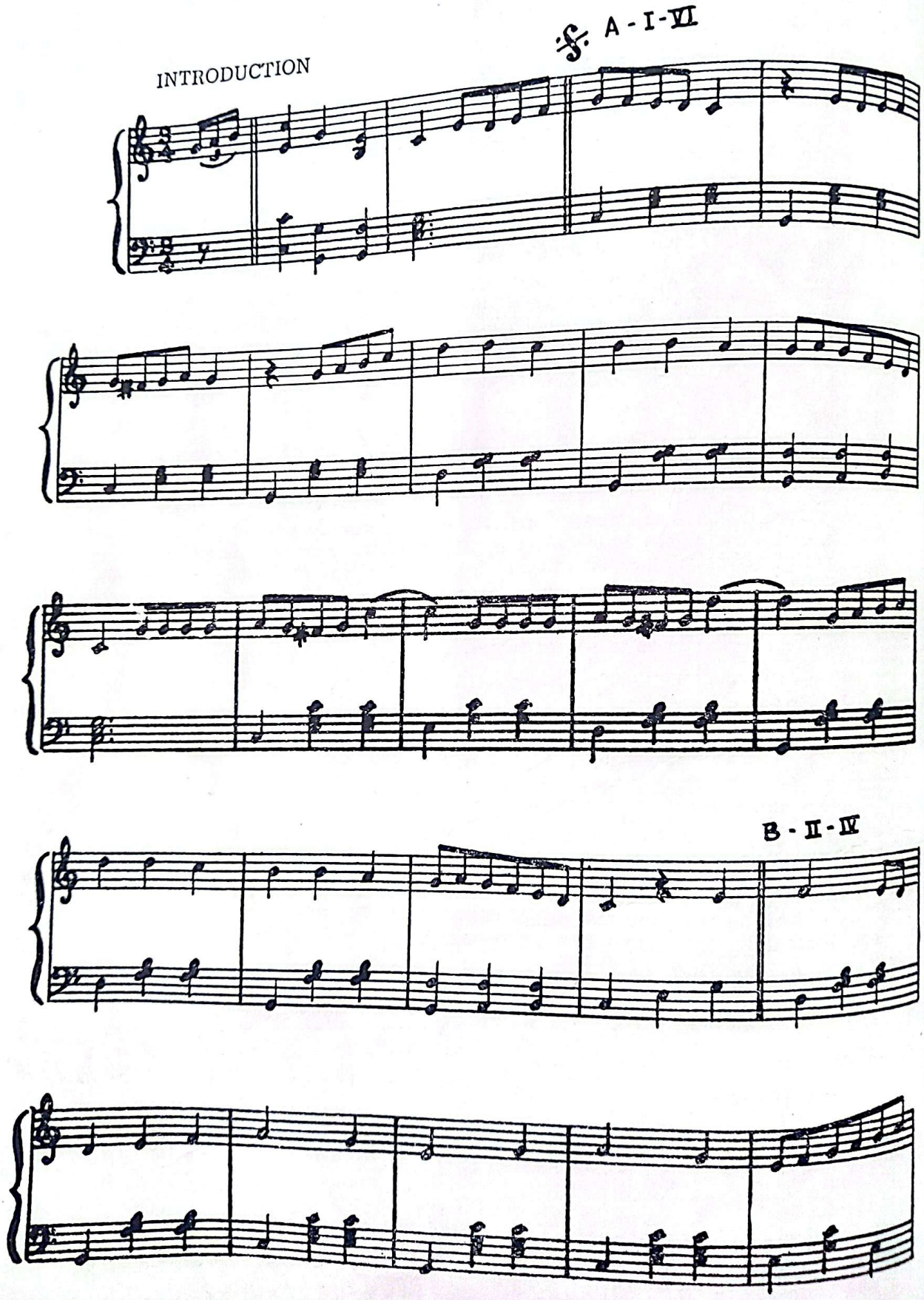
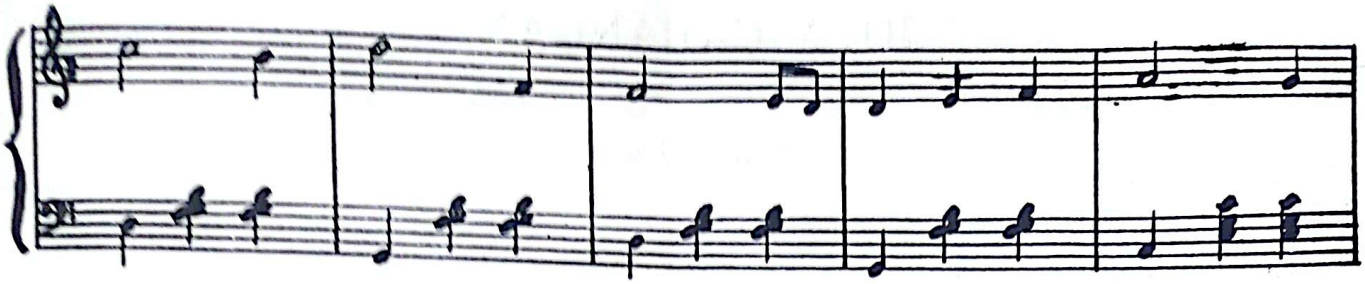
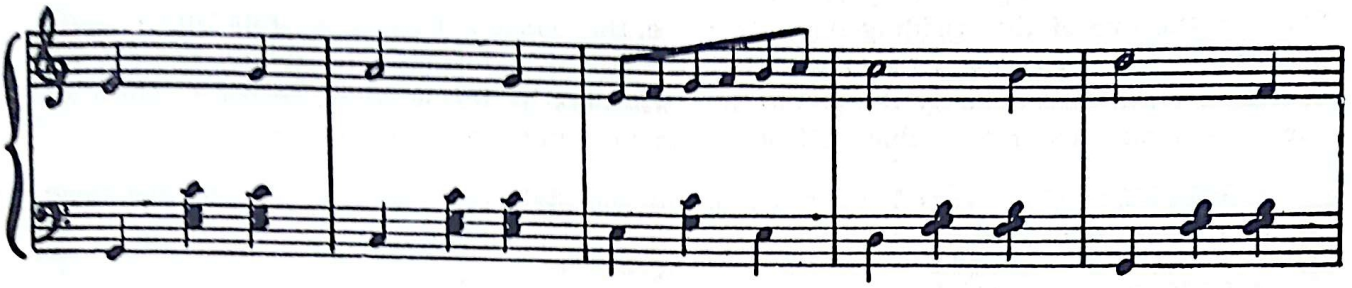
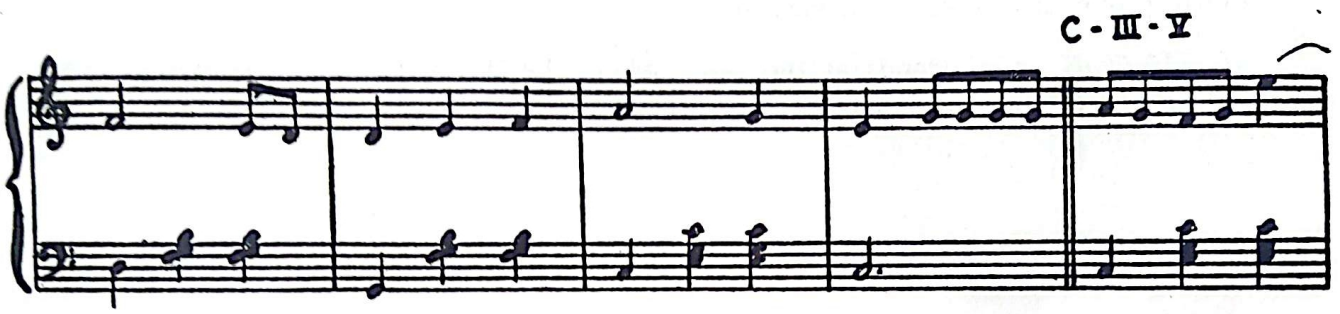
a) Repeat Introduction. ..... 2 M

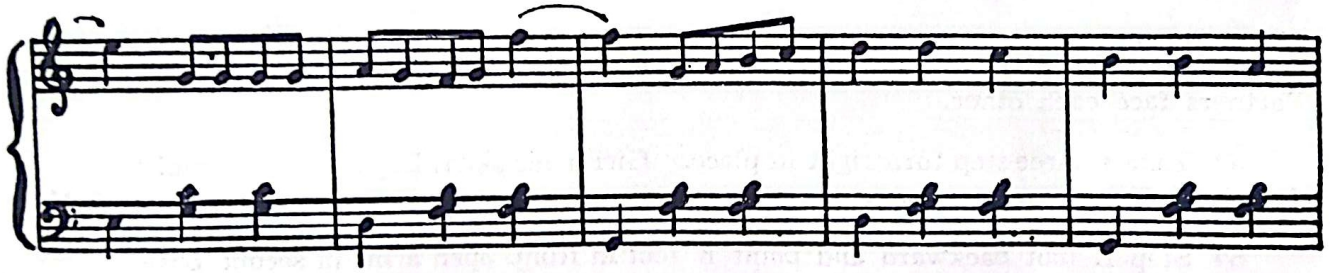
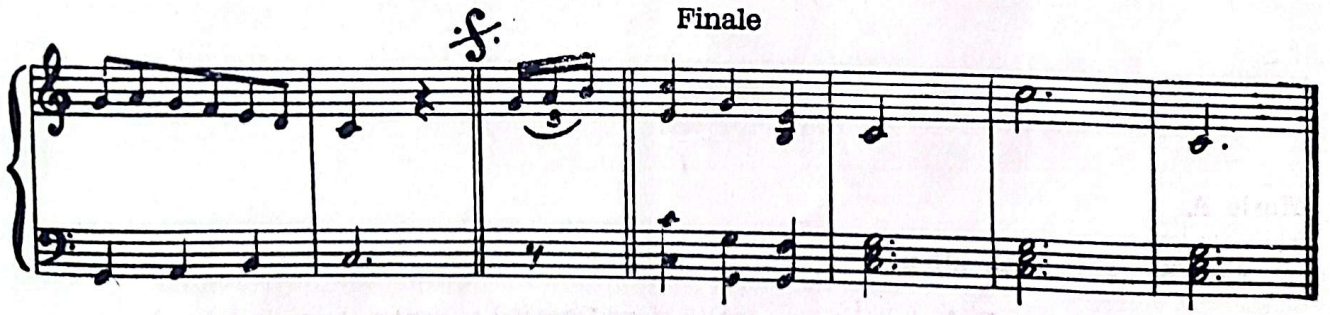
b) Step R backward (ct. 1) point L in front (cts. 2, 3); repeat same with the L (cts. 1, 2, 3). ..... 2 M

CamScanner

JOTA BICOLANA

Arrangement by:
PRAXEDES M. BAYA

INTRODUCTION

C - III - V



Finale

JOTA CABANGAN

(Zambales)

This is a courtship dance performed by the bride and the groom at a "sinadag", a feast on the eve of the wedding day. To some, this dance is known as "Jota Sinansinan", a native term which means "somewhat like the Spanish Jotas". The dance depicts the courtship techniques done by the groom, like whispers by the window, secret touching of the bride's feet under the table, following the girl wherever she goes, etc.

COSTUME: Girl wears *Maria Clara* or any old style costume and Boy, *barong tagalog* and black pants.

MUSIC is composed of three parts: A, B, C.

COUNT *one, two, three* to a measure.

FORMATION: Girl stands at the right side of the Boy when facing audience. One to any number of pairs may take part in this dance.

INTRODUCTION

Music Intro.

Partners face each other.

a) Take a three-step turn right in place. Girl holds skirt, Boy's hands on waist (cts. 1, 2, 3). ..... 1 M

b) Step L foot backward and point R foot in front, open arms in second position, and bow to partner. ..... 1 M

I

Music A

Partners face each other.

a) Starting with R foot, take two waltz steps forward to center, arms in lateral position moving sideward R and L. ..... 2 M

b) Moderate waltz turn right in place, forearm turn R and L. ..... 2 M

c) Step R foot obliquely forward L and raise L foot in rear. Partners stand side by side by right shoulders looking at each other, arms in fourth position, L arm high (cts. 1, 2, 3). ..... 1 M

d) Step L foot backward (ct. 1), close R foot to L foot (cts. 2, 3), arms down at sides. ..... 1 M

e) Waltz turn right to proper places, forearm turn R and L ..... 2 M

f) Repeat all (a-e). ..... 8 M

II

Music B

Partners face each other.

a) Step R foot forward (ct. 1), brush L foot forward (ct. 2), hop on R foot (ct. 3), Boy's hands on waist, Girl holds skirt.. ..... 1 M

b) Girl: Point L foot close to R foot (ct. 1, 2), point it forward slightly touching boy's R foot (ct. 3), R arm in fifth position, L hand on waist. ..... 1 M

Boy: Point L foot forward slightly touching R foot of Girl (cts. 1, 2), point foot close to R in place (ct. 3), R arm in fifth position, L hand on waist ..... 1 M

c) Repeat (b) two more times. ..... 2 M

d) Partners face left. Step L foot sideward L (ct. 1), brush R foot forward ct. 2), step R foot close to L foot (ct. 3). Repeat same three times turning left to proper places. Finish facing partner. Arms in fourth position, R arm high. .. 4 M

e) Repeat all (a-d). Partners exchange arms in 4th position, L arm high. Do not transfer weight on R foot on the last count. ..... 8 M

III

Music C

Partners face each other.

a) Sway balance R with a waltz, arms in fourth position, R arm high. ..... 2 M

b) Moderate waltz turn L to form one line at center. Forearm turn left and right alternately. Finish facing audience. Girl in front of Boy. ..... 2 M

c) Take two step swings sideward L and R, Boy's arms in second position, girl holding skirt. ..... 2 M

d) Three step turn left to proper places. Boy's hands on waist, Girl holding skirt. ..... 2 M

e) Repeat all (a-d). ..... 8 M

IV

Music A

Partners face each other.

a) Take two waltz steps forward R and L, arms in lateral position moving sideward R and L alternately. ..... 2 M

b) Repeat figure III (b) turning right. ..... 2 M

c) Step R foot forward (ct. 1), Girl stamps L foot twice close to R foot (cts. 2, 3) while Boy opens arms in second position. Partners look at each other. Repeat same starting with the left foot, Boy steps R close to L on ct. 3. ..... 2 M

CamScanner

d) Three-step turn to places. Girl turns right while boy turns left. Boy's hands on waist, Girl holding skirt. ..... 2 M

e) Repeat all (a-d). ..... 8 M

V

Music B

Partners face each other.

a) Step brush hop forward right. Boy's hands on waist, Girl holding skirt, (cts. 1, 2, 3), point L foot forward (cts. 1, 2, 3). Arms in fourth position, R arm high. ..... 2 M

b) Cross turn right in place, salok L arm to fifth position (cts. 1, 2, 3); pause (cts. 1, 2, 3). ..... 2 M

c) Take a brush-step-turn right in place arms in fourth position L arm high. Finish facing proper places. ..... 4 M

d) Repeat (a) and (b), moving forward to proper places. ..... 4 M

e) Repeat (c). Finish facing partner. ..... 4 M

VI

Music C

Partners face each other.

a) Step-brush-hop forward with the right foot (cts. 1, 2, 3); Girl points L foot forward, Boy closes L to R foot (cts. 1), pause (cts. 2, 3). ..... 2 M

b) Take two waltz steps sideward moving away from audience and toward the audience. (Boy starts with R foot while Girl starts with L foot, arms in lateral position moving away and toward audience). ..... 2 M

c) Join both hands. Slow waltz turn in place under arch of arms; Boy turns right while Girl turns left. ..... 4 M

d) Repeat (c). Reverse direction of turn. ..... 4 M

e) Take two waltz steps backward to proper places, arms in lateral position moving sideward R and L alternately. ..... 2 M

f) Waltz turn in place (Boys turns right while Girl turns left), forearm turn R and L for Boy; L and R for Girl alternately. ..... 2 M

SALUDO

Music Saludo

Partners face each other.

a) Three-step turn right in place. Girl holds skirt. Boy's hands on waist ... 1 M

b) Cross arms, R on top. Step L backward and point R in front ..... 1 M

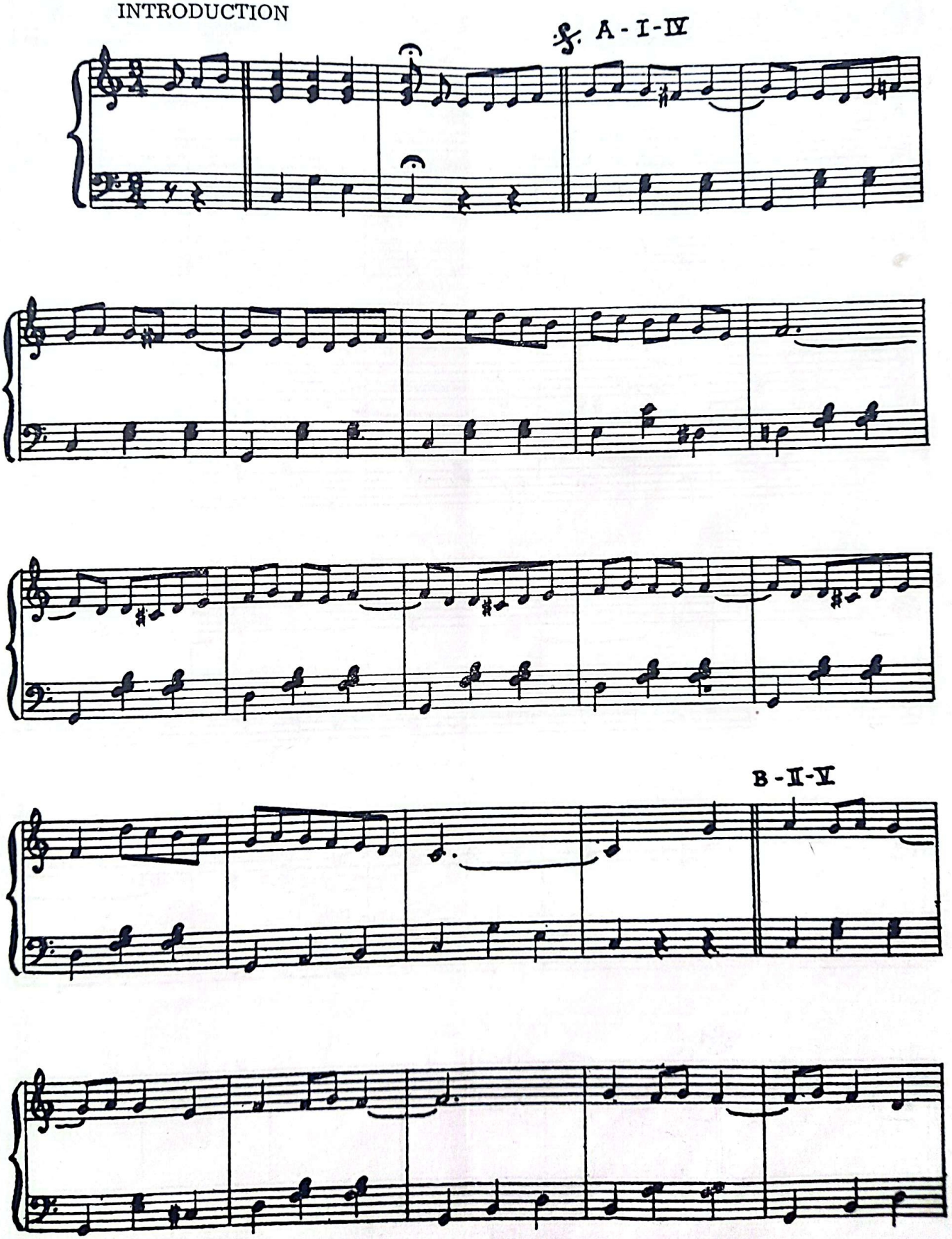
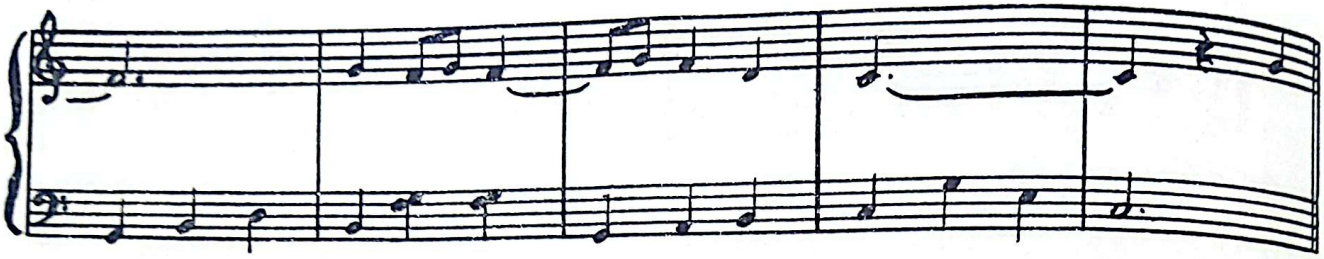
c) Pull away from each other (cts. 1, 2,, 3), raise joined R hands, look at each other through the window formed by the arms (cts. 1, 2, 3). ..... 2 M

JOTA CABANGAN

(Sinan-Sinan)

Music & Dance Reported by
FRANCO PASTOR

Notation & Arrangement by
PRAXEDES M. BAYA

INTRODUCTION

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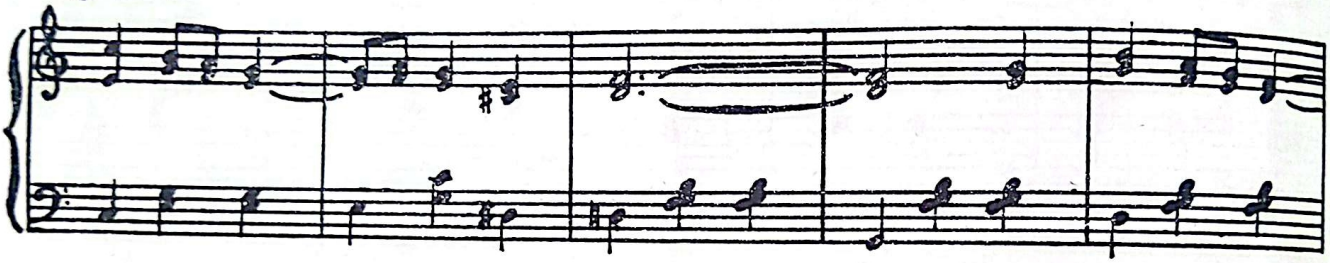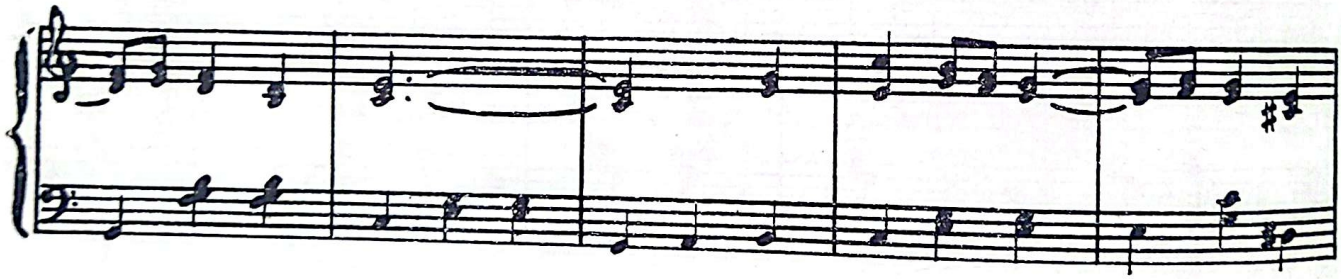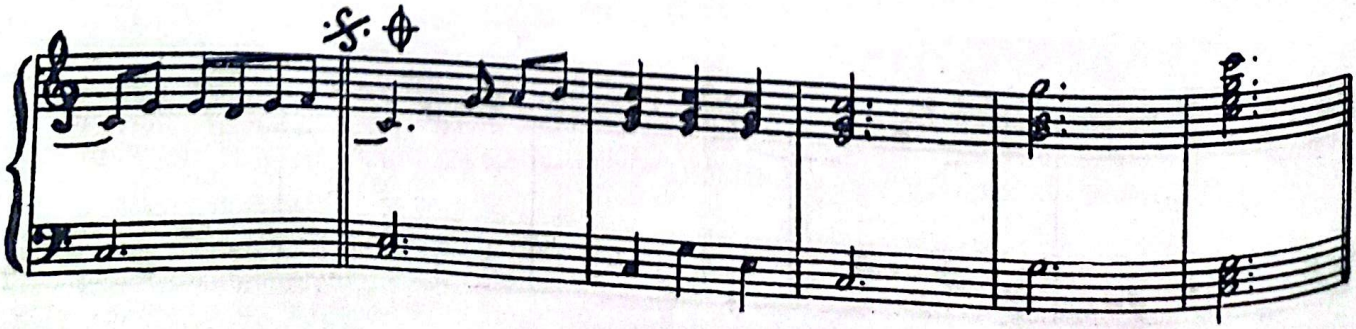
JOTA RIZAL

(Batangas Version - Tagalog)

During the Spanish regime, the Jota dances were among the most popular dances in the Philippines. This version was very popular during the time of Dr. Jose Rizal.

COSTUME: Girls wear *Maria Clara* costume. Boys, *barong tagalog* and black trousers.

MUSIC is divided into four parts: Intro., A, B, C.

COUNT *one, two, three* to a measure.

FORMATION: Partners are opposite each other about six feet apart. When facing audience, girls are at right side of boys.

INTRODUCTION

Music Intro:

Partners face audience.

a) Starting with the R, take two steps forward, arms down at sides (cts. 1, 2), R close to L (ct. 3), arms in first position, repeat stamping, arms open to second position (ct. 1), pause (cts. 2, 3). ..... 2 M

I

Music A

Partners face each other.

a) Step R sideward, bend R knee slightly, point L sideward, arms in fourth position, R arm high. ..... 1 M

b) Repeat (a) to the left, reverse arm position. ..... 1 M

c) Cross-step turn R in place, R arm overhead, salok L arm to fifth position .. 2 M

d) Repeat (a-c) starting with the L foot. ..... 4 M

e) Repeat all (a-d) ..... 8 M

II

Music B

Partners face each other.

a) Starting with the R foot, take a step-brush-swing-hop forward to partner's place passing right to right. Swing arms forward-upward. ..... 1 M

b) Quarter turn R and step L sideward (ct. 1), tap R foot close to L two times, clapping hands at the same time over the right shoulder and bending trunk slightly to the right (cts. 2, 3). ..... 1 M

c) Two cross-steps moving sideward to proper places, passing each other face to face with arms in fourth position, R arm high. Kumintang both hands every measure. ..... 2 M

d) Quarter turn right to face away from partner and repeat (a-c). ..... 4 M

e) Repeat (a-d). ..... 8 M

III

Music C

Partners face audience.

a) Stamp R across L in front (1 M), stamp it across L in rear (1 M); stamp it again across R in front (ct. 1), raise R foot in front (ct. 2), hop on L (ct. 3). Boy's hands on waist, Girl holding skirt. ..... 3 M

b) Three-step turn R in place, hands as in (a). ..... 1 M

c) Repeat (a) and (b) with the L foot. Reverse turn in (b). ..... 4 M

Face partner.

d) **Do-si-do.** Take 2 waltz steps forward passing R to R, 2 waltz steps backward passing L to L, arms in hayon-hayon position right and left arm in front alternately. ..... 4 M

e) **Cadenilla.** Face opposites and join R hands (Boy 1 with Girl 2 and Girl 1 with Boy 2). Two waltz steps turning clockwise, finish in proper places (2 M). Release hold and join left hands with partner. Take two waltz steps counterclockwise (2 M). Repeat turn with opposite (2 M), Girls take two waltz steps turning R about to face in, forming a circle, while Boys waltz R & L in place;; all join hands at head level (2 M). ..... 8 M

f) Starting with the R foot, take 6 step-swings sideward R & L alternately. .. 6 M

g) Drop hands and take a four step turn R to proper places. Finish facing partner (cts. 1, 2, 3, 1), pause (ct. 2), raise R foot forward (ct. 3). Girls hold skirt, Boy's hands on waist. ..... 2 M

IV

Music D

Face Partner.

a) Cut L with the R backward (ct. 1), 4-step turn L in place, starting with the left (cts. 2, 3, 1, 2), raise L foot forward (ct. 3) as in Fig. III (g). ..... 2 M

b) Repeat (a) with the opposite foot, reversing the turn, omit raising of foot. 2 M

c) Step-brush-hop forward with the right foot (cts. 1, 2, 3); Waltz balance forward with the left (cts. 1, 2, 3). Swing R arm to fifth position, L hand on waist finish in one line by left shoulders. ..... 2 M

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d) Starting with the R, take three steps backward (cts. 1, 2, 3), close left to right (ct. 1), pause (ct. 2), raise R foot forward (ct. 3). Bring R arm gradually down to side while taking three steps. ..... 2 M

e) Repeat all (a-d), omit the raising of the foot at the end. ..... 8 M

V

Music B

Partners face each other.

a) Repeat Fig. II (a-d). ..... 8 M

b) Repeat Fig. II (a-c) facing audience. ..... 4 M

c) Girls turn R about to face partner and join both hands. Waltz balance R forward, swing arms sideward (1 M); Waltz balance L backward, swing arms forward. (1 M). ..... 2 M

d) Starting with the right, take three steps forward to finish in one line at center with Girl in front of Boy facing audience (cts. 1, 2, 3), step L foot in place (ct. 1), point R sideward and look at each other, arms extended sideward in second position. ..... 2 M

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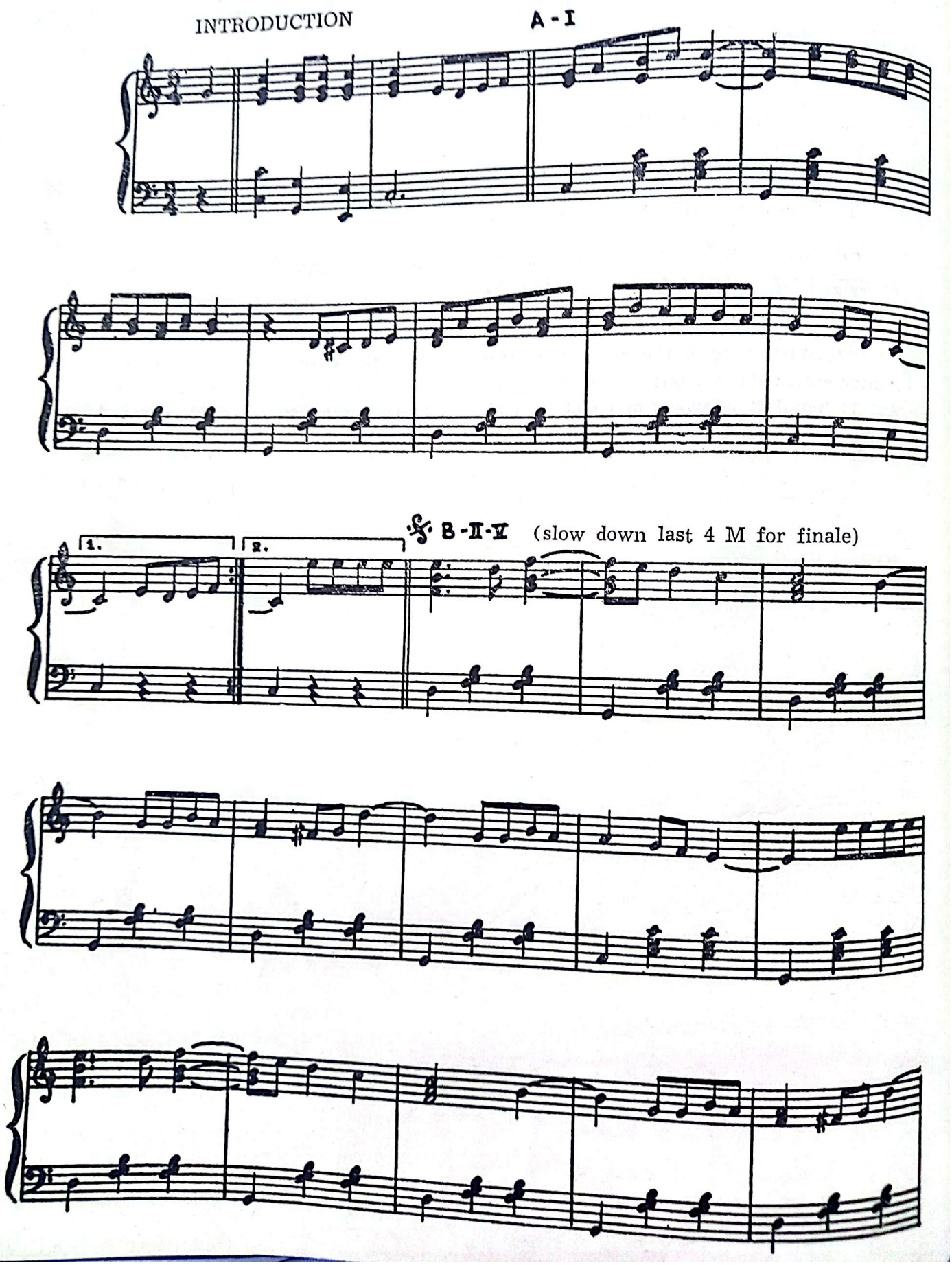
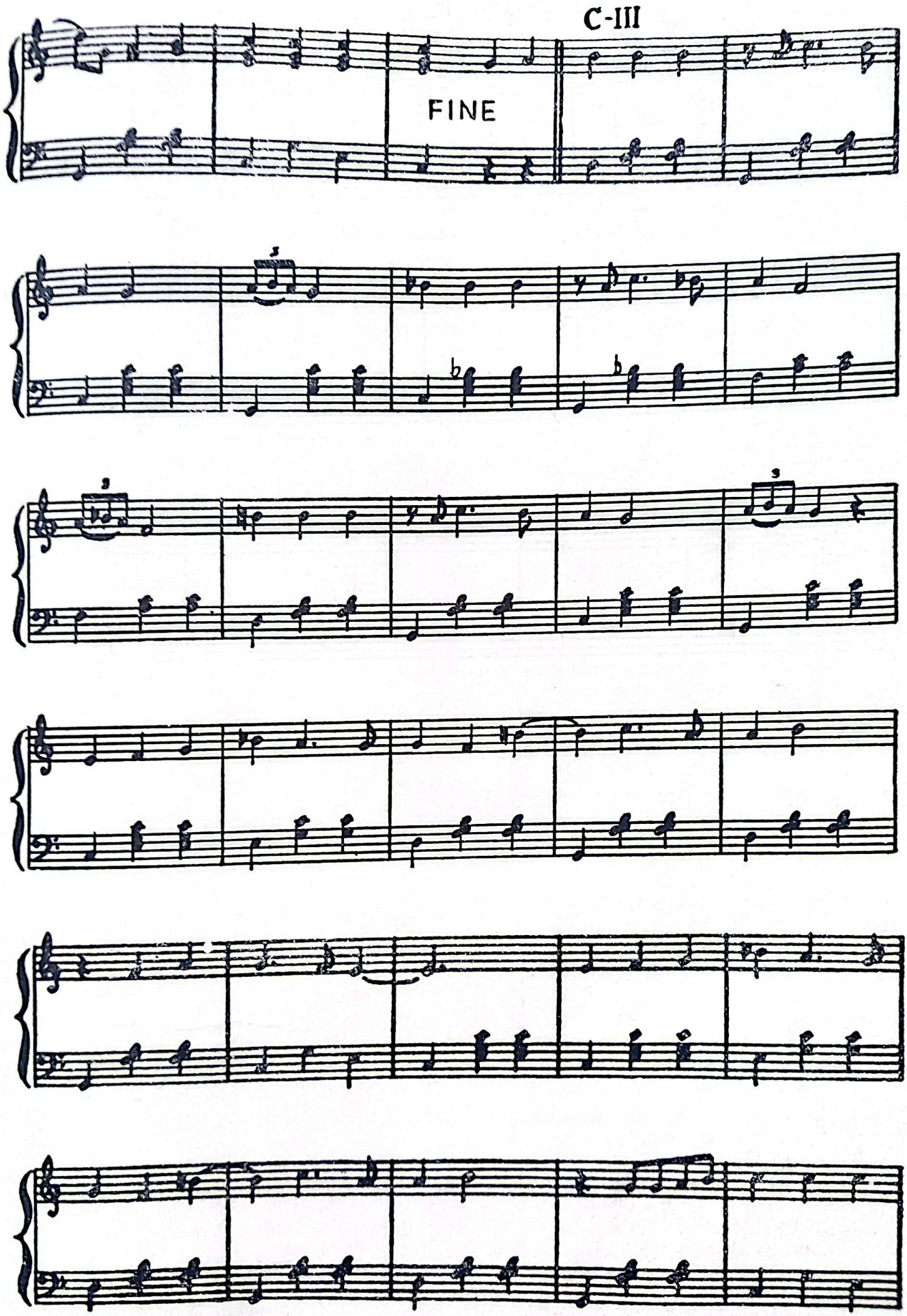
JOTA RIZAL

Music by: LORENZO S. ILUSTRE
Arrangement by: PRAXEDES M. BAYA

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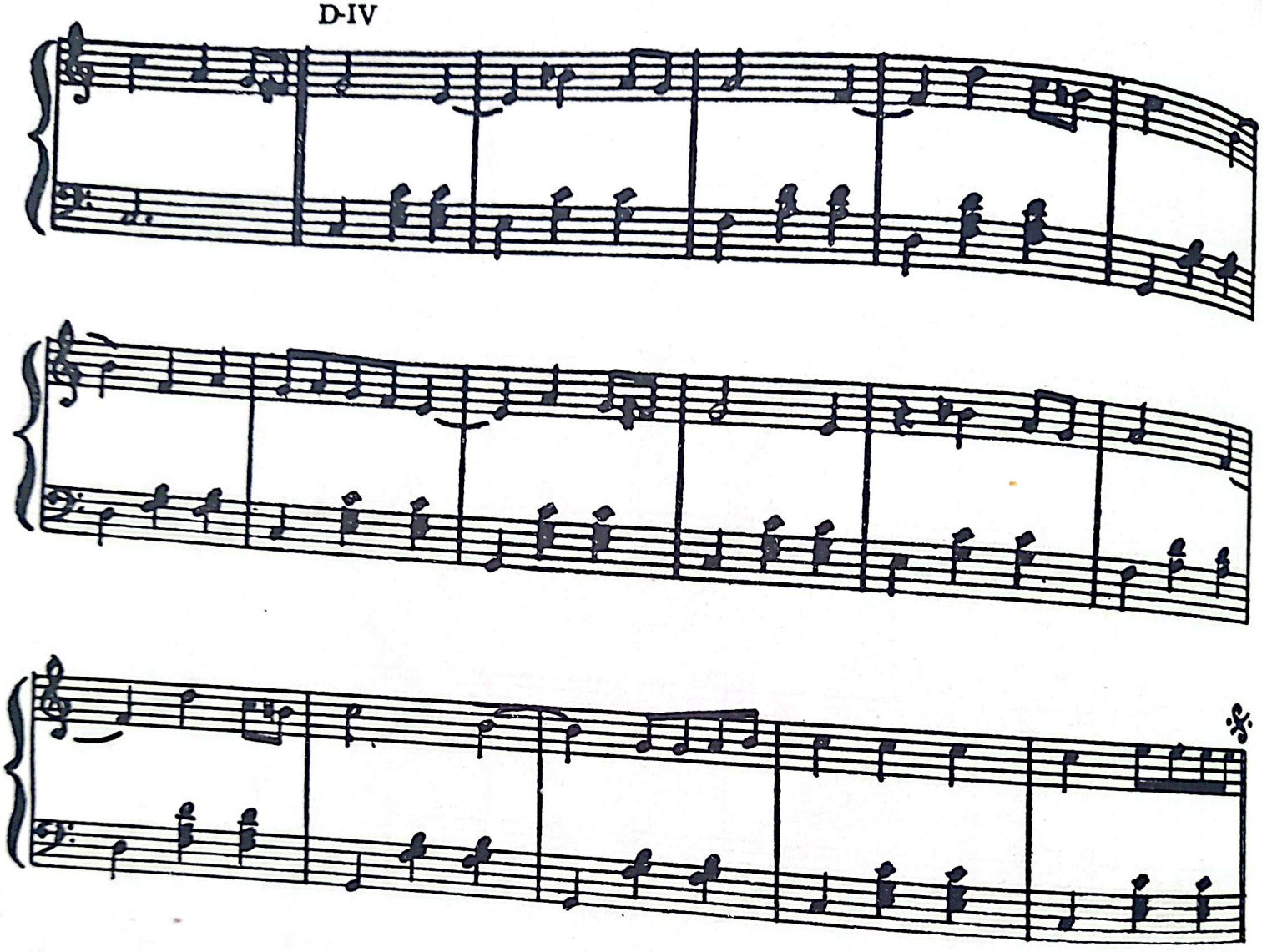
LIBAD

(TAGALOG)

This is a lively dance which originated from San Mateo, Rizal. The farmers perform the dance after harvest.

COSTUME: Girl wears *chambra* and *siesgo* skirt and holds a glass of water with the R hand. Boy wears *camiseta* with long sleeves, colored pants, a rectangular towel around his neck and a hat on his head.

EQUIPMENT: Ordinary drinking glass.

MUSIC is divided into two parts: A and B.

COUNT *one, two, three* to a measure.

FORMATION: Partners face each other about six feet apart. Girl stands at R side of partner when facing audience.

INTRODUCTION

Partners face each other.

a) Execute a three-step turn R in place and bow to audience. Boy's arms down at sides, Girl places the glass of water on the floor in front of her on the second measure. ..... 2 M

I

Music A

Partners face each other.

Throughout this figure, Girl holds skirt, the wrists move up and down alternately at every count. Boy holds opposite ends of the towel, places L hand on waist while the R moves sideward-upward and down at side alternately.

a) Starting with the R foot, take 8 waltz steps obliquely forward passing each other by R shoulders. Finish facing partner turning R about on the last measure 8 M

b) Repeat (a) moving forward to proper places. ..... 8 M

c) Repeat (a) moving half-way counterclockwise to partner's place. ..... 8 M

d) Turn R about and repeat (c) moving clockwise to proper places. ..... 8 M

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II

Music B

Partners face each other.

Partners do their movements simultaneously.

Boy

a) Starting with the R foot, take 4 waltz steps forward to the center, hands as in Fig. I (a). ..... 4 M

b) Take 8 waltz steps moving around the Girl clockwise. Towel is held in front, R and L hand move up and down alternately every measure. ..... 8 M

c) Take 4 waltz steps backward to proper places, hands as in (a). ..... 4 M

d) Repeat (a-c). ..... 16 M

Girl

a) Take 4 waltz steps forward to center, hands as in Fig. I (a). ..... 4 M

b) Take 8 waltz steps sideward R and L alternately in place, arms in lateral position moving sideward R and L alternately. ..... 8 M

c) Repeat (a) moving backward to proper places. ..... 4 M

d) Repeat (a-c). ..... 16 M

III

Music A

Partners face each other.

a) Starting with the R foot, take 4 waltz steps forward passing each other by R shoulders, finishing just behind partner in back-to-back position. Hands as in Fig. II (b). Boy places towel over the shoulders on the last measure. ..... 4 M

b) Two waltz steps R and L, arms in lateral position moving sideward R and L. 2 M

c) Three-step-turn right about to partner's place, hands down at sides. ..... 2 M

d) Repeat (a-c) finishing in proper places. Place towel on the shoulders on the last measure. ..... 8 M

IV

Music B

Boy and Girl do their movements simultaneously.

Boy

Face partner.

a) With knees half bent, turn right in place pivoting on R foot and tapping L in rear on counts 1 and 3 every measure, forearm turn R and L alternately in time with the tapping of the foot (3 M). Close L to R (ct. 1), pause (cts. 2, 3), arms down at sides (1 M). ..... 4 M

b) Repeat (a) turning L. ..... 4 M

c) Repeat (a) & (b). ..... 8 M

Girl

Turn R shoulder towards partner and move clockwise around Boy.

a) Two waltz steps forward, arms in lateral position moving sideward R and L. ..... 2 M

b) Waltz turn R in place, forearm turn R and L. ..... 2 M

c) Repeat (a) and (b), finish in proper places. ..... 4 M

d) Repeat (a-c) moving counterclockwise. ..... 8 M

V

Music A

Partners face each other.

Boy

a) Take 2 waltz steps forward, take off hat and sway it sideward R & L, L hand on waist ..... 2 M

b) Waltz sideward R and L alternately four times. Sway hat sideward R and try to put it on the Girl's head alternately ..... 4 M

c) 2 waltz steps backward to places, hands as in (a) ..... 2 M

d) Repeat (a) and (b). Place hat on the Girl's head on the sixth measure .. 6 M

e) Pause ..... 2 M

Girl

a) Starting with R foot take 8 waltz steps sideward R and L alternately, looking shyly evading the hat, hands holding skirt ..... 8 M

b) Repeat (a) for six measures, accepting the hat on the sixth measure .... 6 M

c) Get glass from the floor (1M), place it on the Boy's head (1M) ..... 2 M

VI

Music B

Partners face each other.

Boy

(a) Get towel from around the neck with two hands, at both ends. ..... 2 M

(b) Raise towel overhead and wring it up to shorten it. ..... 2 M

(c) Place it on the back of the neck. ..... 2 M

(d) Pass it over back. ..... 2 M

(e) Bring it over buttocks ..... 2 M

(f) Pass it under R leg ..... 2 M

(g) Pass it under L leg ..... 2 M

(h) Raise towel overhead (1M). Release L end of towel and place both hands on waist (1M). ..... 2 M

Girl

(a) Starting with the R foot, 8 waltz steps forward moving around the Boy clockwise, arms in lateral moving sideward R and L. ..... 8 M

(b) Repeat (a) moving counterclockwise, clapping hands on cts. 2, 3. ..... 6 M

(c) Get glass from Boy's head (1M), waltz R back to proper place (1M). .. 2 M

FINALE

(a) Three-step-turn R in place and bow to partner, Boy's hands on waist, Girl holding skirt ..... 2 M

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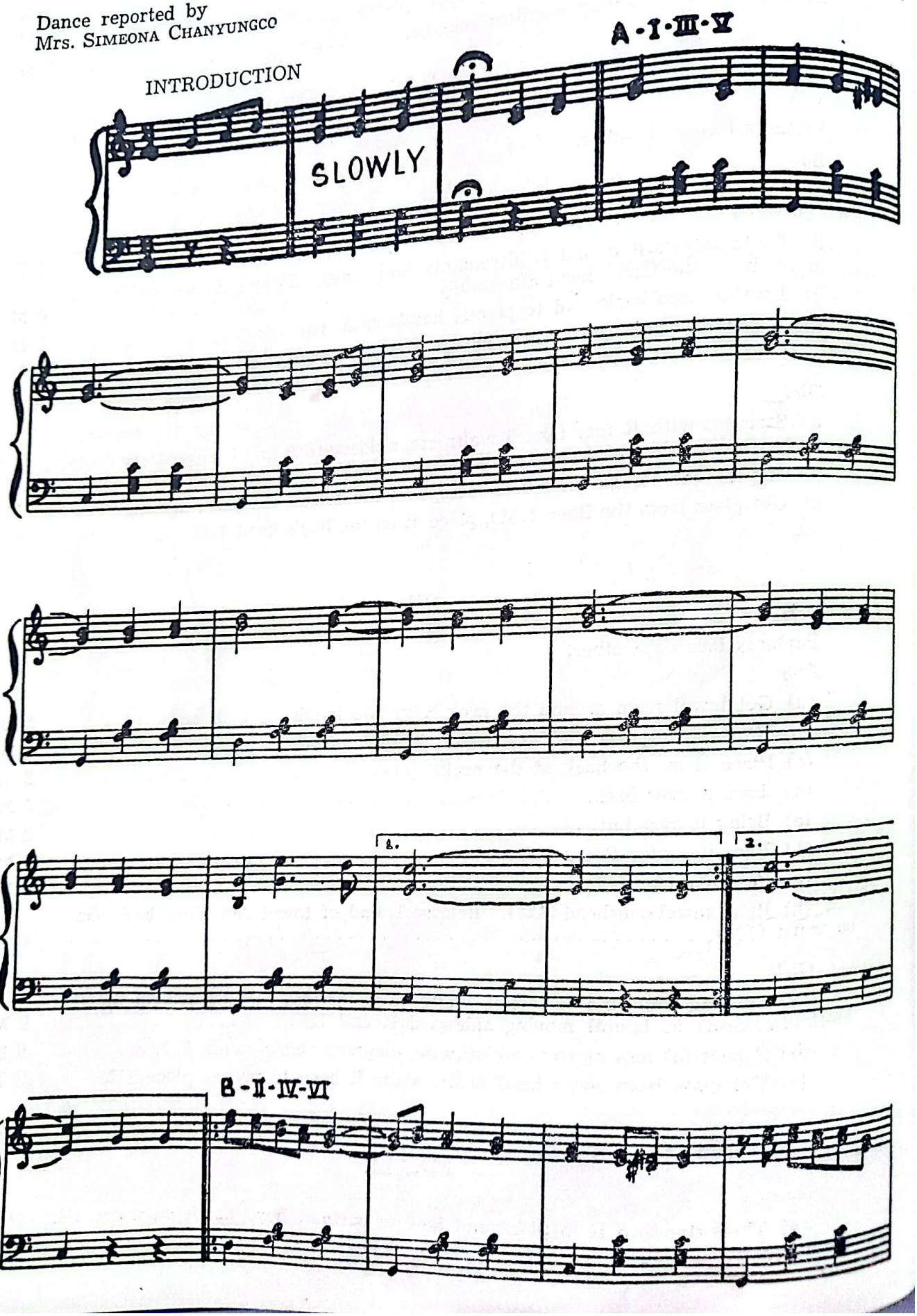
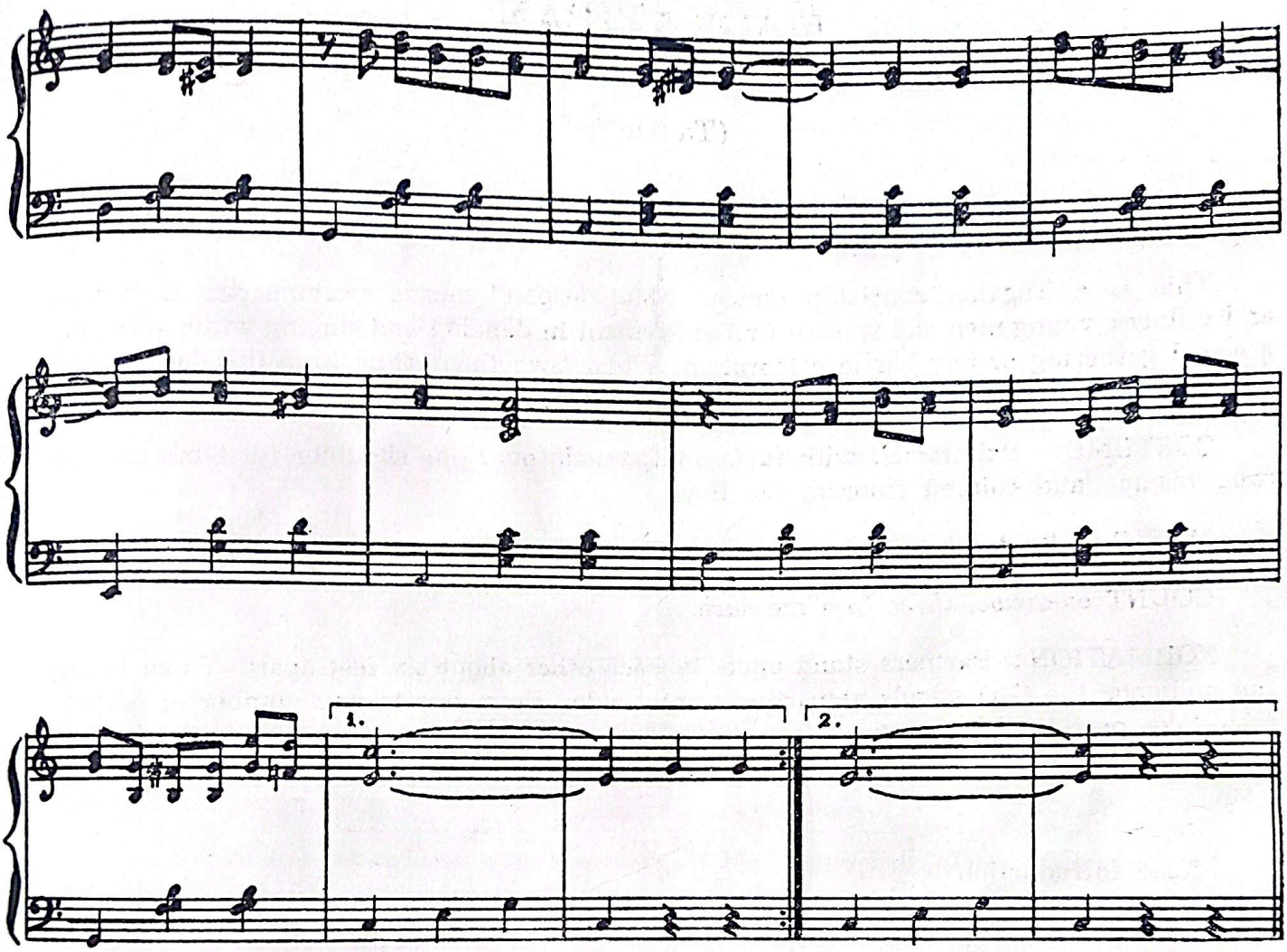
LIBAD

San Mateo, Rizal

Music by
HONORATO ASUNCION

Dance reported by
Mrs. SIMEONA CHANYUNGCO



1.
2.

MAGKATIPAN

(Tagalog)

This is a Tagalog courtship dance. "Magkatipan" means sweethearts. In barrios and villages, young men and women find enjoyment in dancing and singing while attending a social gathering or any barrio celebration. When "sweethearts" perform this dance, there is much teasing or jesting and clapping of hands going on.

COSTUME: *Balintawak* with *tapis* and *panuelo* over one shoulder for Girls and *barong tagalog* and colored trousers for Boys.

MUSIC is divided into three parts: A, B and C.

COUNT *one, two, three* to a measure.

FORMATION: Partners stand opposite each other about six feet apart. When facing the audience the Girl stands at partner's right side. From one to any number of couples may take part in this dance.

Music Introduction

Partners face each other.

(a) Girl raises R hand in front pointing towards partner with palm up, as if to "you first" (ct. 1), Boy does the same toward the Girl while she pauses (ct. 2) both point hands toward chest (ct. 3). ..... 1 M

(b) Open arms to second position and bow to each other (cts. 1, 2), trunk erect, arms down at side (ct. 3). ..... 1 M

I

Music A

Partners face each other.

(a) Waltz sideward R and L, arms in lateral position moving sideward R and L ..... 2 M

(b) Sway balance R with a brush, arms in 4th position, R arm high ..... 2 M

(c) Repeat (a) and (b), starting L ..... 4 M

(d) Starting with the R foot, take four waltz steps forward to partner's place, passing by each other's R shoulder, Girl holding skirt, Boy's hands on waist. Finish facing partner. ..... 4 M

(e) Take two waltz-turns to proper places passing R to R shoulders (two waltz steps for every turn), hands as in d. ..... 4 M

(f) Repeat all (a-e) ..... 16 M

II

Music B

Partners face each other. Throughout this figure, the Girl holds skirt and Boy places hands on waist.

(a) Take one big waltz step obliquely forward R so that partners finish in one line at the center, L to L shoulder (1 M). Immediately turn right about and take one big waltz step backward L to partner's place. ..... 2 M

(b) Waltz sideward R and L ..... 2 M

(c) Starting with the R foot, take two waltz steps forward to meet at center face to face and two waltz steps backward to partner's place. ..... 4 M

(d) Repeat all (a-c). Finish in proper places. ..... 8 M

(e) Repeat (a-d) ..... 16 M

III

Music C

Partners face each other.

(a) Step R foot forward (ct. 1), brush L forward (ct. 2), hop on R and turn right about at the same time, passing L to L shoulder (ct. 3). Swing R arm upward, L hand on waist. ..... 1 M

(b) Waltz L backward to partner's place (1 M), stamp R in place (ct. 1), pause (ct. 2), stamp L close to R (ct. 3); stamp R in place (ct. 1) pause (cts. 2, 3), Girl holding skirt, Boy's hands on waist. ..... 3 M

(c) Repeat (a) and (b), starting with the L foot. Reverse direction and arm position in (a). ..... 4 M

(d) Take four close steps sideward right, L hand on waist, kumintang R hand every measure ..... 4 M

(e) Repeat (d) going to the left. Reverse arm position ..... 4 M

(f) Repeat all (a-e) ..... 16 M

IV

Music A

Face front.

(a) Starting with the R foot, take four waltz steps forward, arms in "hayon-hayon" position, R and L arm in front alternately. ..... 4 M

(b) Point R foot forward, (cts. 1, 2), raise same foot in 5th in front (ct. 3). Repeat the same (cts. 1, 2, 3), Girl holding skirt, Boy's hands on waist. ..... 2 M

(c) Starting with the R foot, take three steps backward (cts. 1, 2, 3), close L to R (ct. 1), pause (cts. 2, 3). Hands as in (b). ..... 2 M

(d) Waltz steps sideward R and L alternately four times, arms in lateral position moving sideward R and L alternately ..... 4 M

(e) Brush-step-turn R in place, R arm high and L bent in front at shoulder level ..... 4 M

(f) Repeat all (a-e), starting with the L foot. Reverse direction and arm positions. ..... 16 M

V

Vol. 4

Music B

Partners face each other.

(a) Starting with the R foot, take four waltz steps forward to form one line at the center, facing front, the Girl in front of the Boy, arms in lateral position moving sideward R and L alternately. ..... 4 M

(b) Starting with the R foot, take four waltz steps sideward R and L alternately. Arms as in (a). ..... 4 M

(c) Girl turns R about to face partner. Join R hands at head level, the L hand of the Boy touching lightly the R elbow of the Girl, the L hand of the Girl holding the skirt. Waltz forward R and backward L alternately four times. ..... 4 M

(d) Release hands and face proper places. Take four waltz steps forward. Finish facing partner, Girl holding skirt, Boy's hands on waist. ..... 4 M

(e) Repeat all (a-e), this time the Boy stands in front of the partner in (a) and the Girl touching the elbow of the Boy in (c). ..... 16 M

VI

Music C (Play twice)

Partners face each other.

(a) Big waltz obliquely forward R, partners are by each other's L shoulder at the end of the step (1M), immediately turn R about and take one waltz step backward L to partner's place (1M), Girl holding skirt, Boy's hands on waist. .... 2 M

(b) Repeat (a) finishing in proper places. Change the last waltz to a close step. ..... 2 M

(c) Repeat (a) and (b), starting with the L foot passing by each other's right shoulders. Turn L about and finish near each other. ..... 4 M

Face front.

(d) Partners join inside hands, free hand of Boy on waist, Girl holding skirt. Step R sideward (ct. 1), brush L forward (ct. 2), step L close to R (ct. 3). Repeat the same three times more but omit the step on the last count. ..... 4 M

(e) Repeat (d), starting L foot, moving sideward left, but do it three times only ..... 3 M

(f) Release hold, face partner and step R foot backward to places (cts. 1, 2), close L to R (ct. 3). ..... 1 M

(g) Repeat all (a-d). ..... 12 M

(h) Repeat (d), starting L, moving sideward left, but do it for two measures only. ..... 2 M

(i) Release hands. Three step turn L in place and bow to the audience. Boy's hands on waist, Girl holding skirt. ..... 2 M

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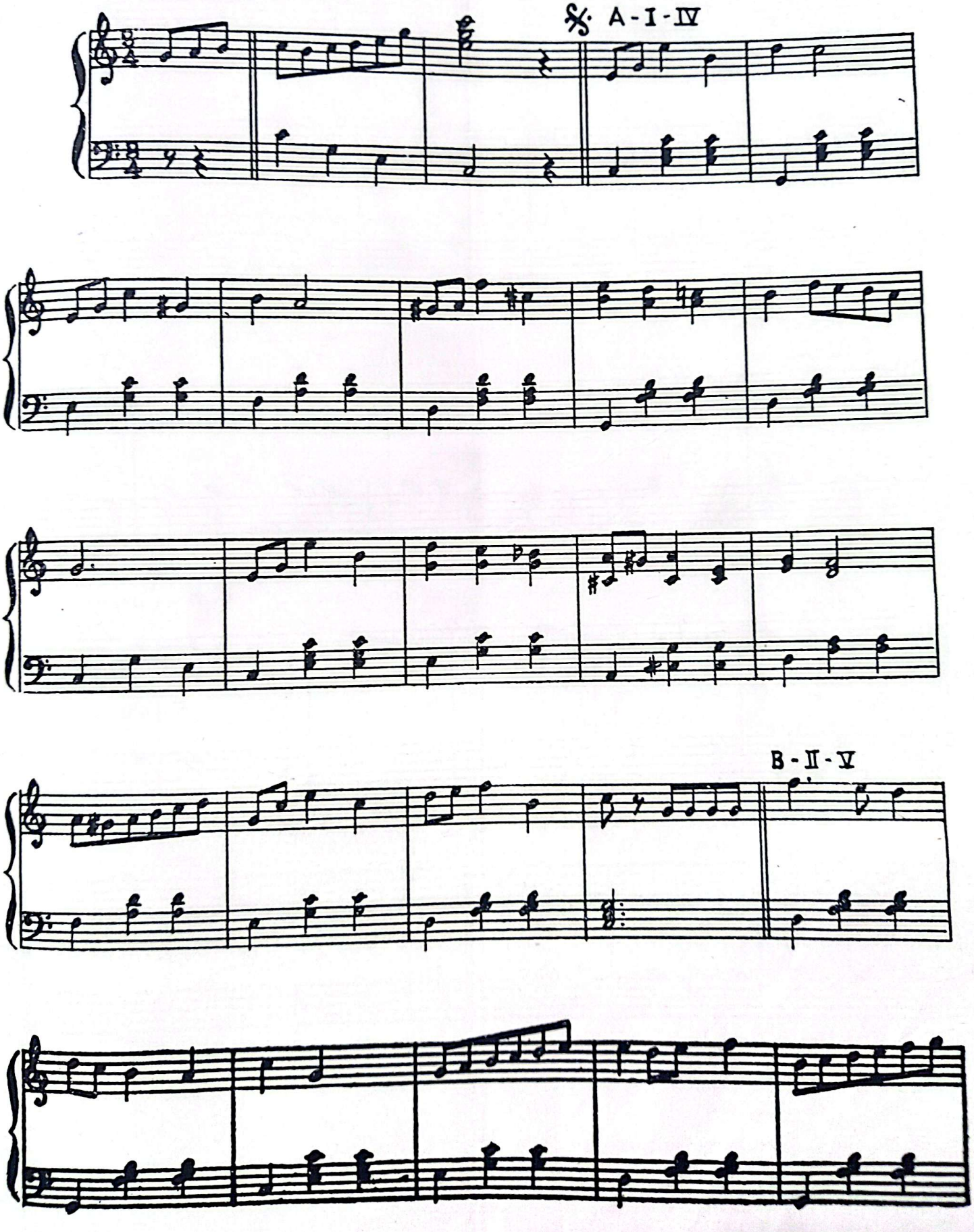
MAGKATIPAN

Music by — NITOY GONZALES

Harmonized by — PRAXEDES M. BAYA

INTRODUCTION

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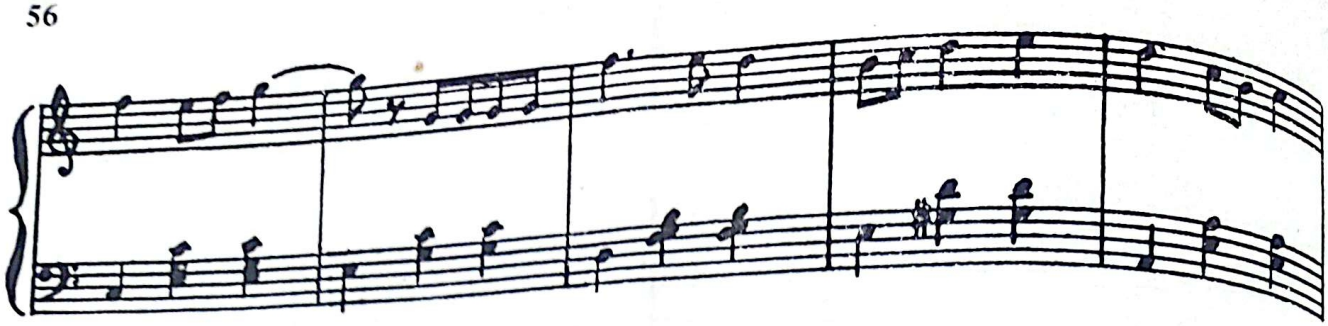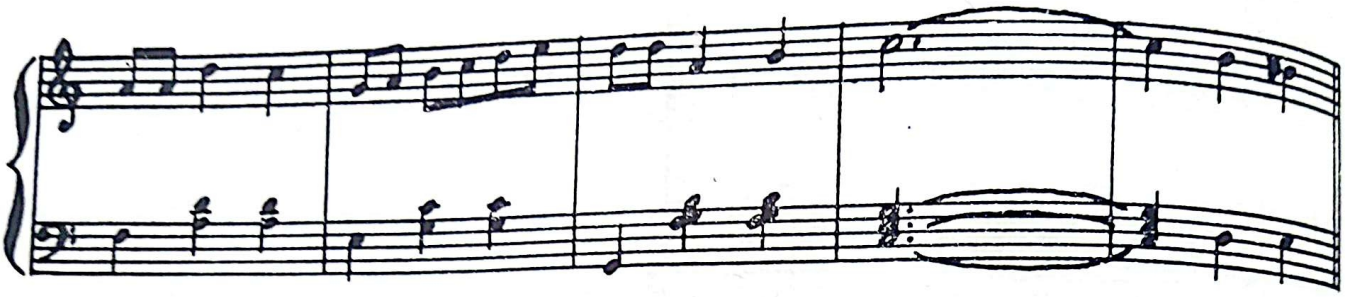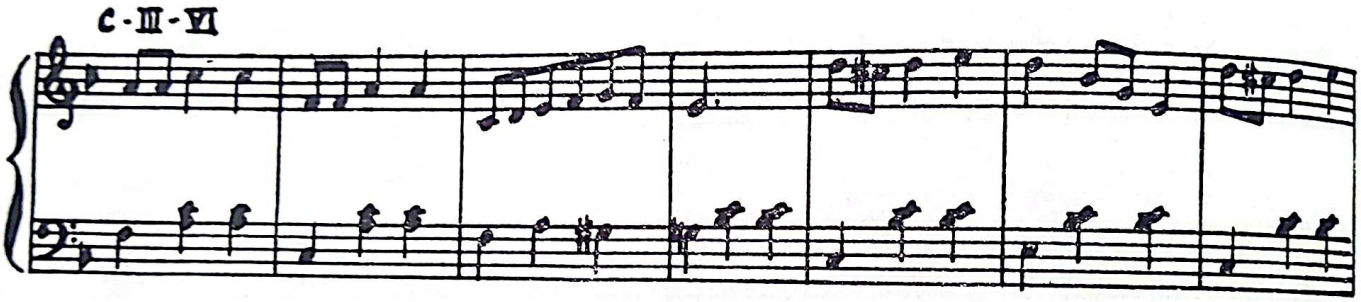
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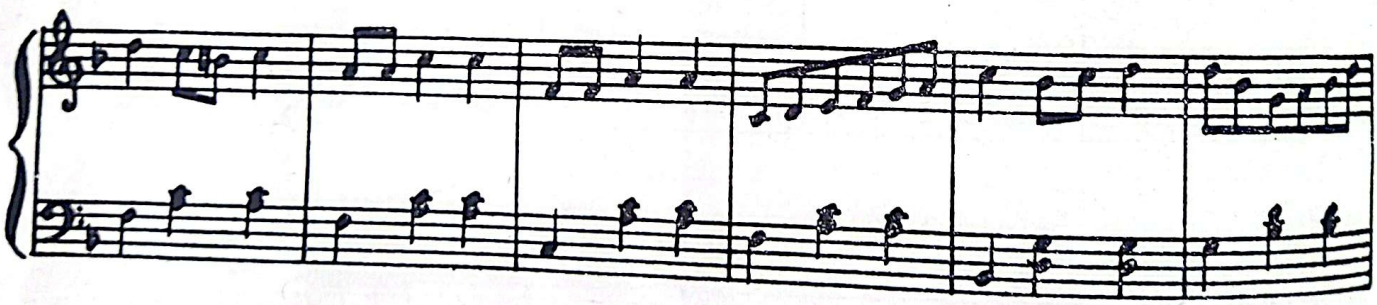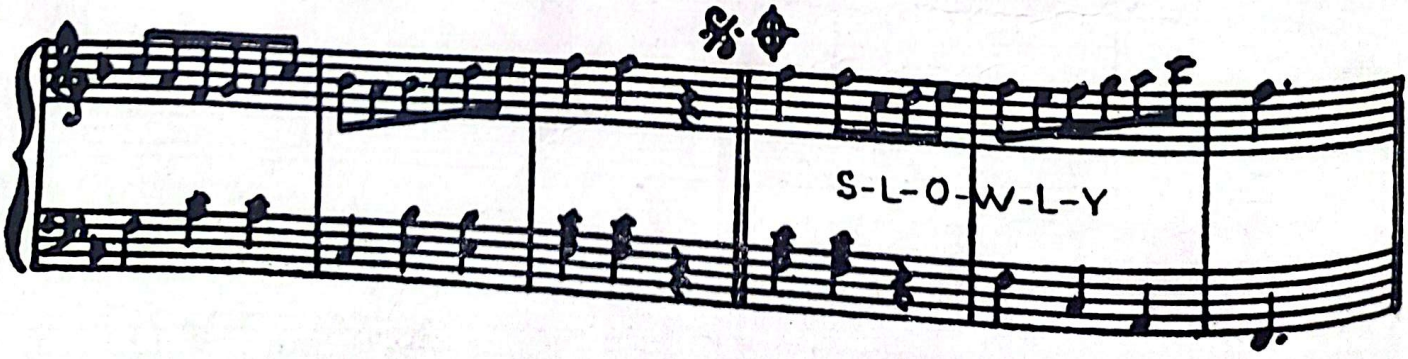
S-L-O-W-L-Y

MAZURKA MINDOREÑA

(Tagalog)

This beautiful festival dance from Mindoro was the premier dance of the high society of Mindoro during the Spanish period. Don Antonio Luna, considered one of the best dancers of his time, was responsible for preserving and popularizing this dance in the province of Mindoro.

COSTUME. Girl wears *Maria Clara* style costume and Boy wears *barong tagalog* and black trousers.

Music is divided into four parts: A, B, C, and D.

COUNT *one, two, three* to a measure.

FORMATION. Partners face each other about six feet apart. When facing audience, Girl stands at right side of partner. One to any number of pairs may participate in this dance.

ENTRANCE

Music Introduction:

(a) Partners join inside hands, free hand of Girl holding skirt, that of Boy is placed on waist. Coming from side of room, partners take 24 walking steps to proper places. ..... 8 M

(b) Face partner. Take 3 steps backward (R, L, R) away from partner (1M), close L to R foot (ct. 1), pause (cts. 2, 3), Girl holding skirt Boy places hands on waist. ..... 2 M

I

Music A

Partners face each other.

(a) Take one mazurka step sideward with R (1 M), three-step turn right in place (1 M), Girl holds skirt, Boy places hands on waist ..... 2 M

(b) Repeat (a) starting with L foot and turning left ..... 2 M

(c) Repeat (a) and (b) ..... 4 M

(d) Starting with R foot, take three steps sideward right (cts. 1, 2, 3), point L obliquely forward left (cts. 1, 2, 3). Hands as in (a). ..... 2 M

(e) Repeat (d), three more times, starting L, R, L ..... 6 M

II

Music B

Partners face each other.

(a) Execute four double sway balance steps, R and L alternately. Arms in fourth position, R and L arm high alternately. ..... 16 M

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III

Music C

Partners face each other.

(a) Step R forward (ct. 1), brush L forward (ct. 2), hop on R (ct. 3). Partners are by L shoulders after the hop. Girl holds skirt, Boy places hands on waist. 1 M

(b) Turn right about. Starting with L foot, take three steps backward to partner's place. Hands as in (a). 1 M

(c) Sway balance right with a close. (Place weight on L foot). Arms in fourth position, R arm high. 2 M

(d) Four cross waltz steps sideward L and R alternately, starting with R across L in front. Hands as in (a). 4 M

(e) Repeat (a-d). Finish in proper places. 8 M

(f) Repeat all (a-e). 16 M

IV

Music D

Partners face each other.

(a) Starting with R foot, take two mazurka steps sideward right (2M), three-step turn right in place (1M), step L close to R foot (ct. 1), pause (cts. 2, 3) Hands as in figure III (a). 4 M

(b) Take three cross waltz steps in place starting with R across L foot in front. Arms in hayon-hayon position, R and L arm in front alternately (3 M). Step L across R in front (ct. 1), close R to L (cts. 2, 3). 4 M

(c) Repeat (a) starting left. 4 M

(d) Take two cross waltz steps at slow tempo, starting with L across R foot in front and hold the position for a while, arms as in (b). 2 M

(e) Cross waltz L, (1M) step R across L foot in front (ct. 1) close L to R (cts. 2, 3). 2 M

(f) Repeat all (a-e) 16 M

V

Music C

Partners face each other.

(a) Take three waltz steps sideward, R and L alternately. Start with R arm bent forward at shoulder level and pull R elbow backward (kabig), L arm sideward at shoulder level. Reverse position of arms for every measure (3M). Jump and land with L foot across R in front, heels raised, R arm overhead, L arm sideward at shoulder level, palm down (1 M). 4 M

(b) Repeat (a) starting with L. Reverse position of arms. 4 M

(c) Repeat (a) and (b). 8 M

Face audience

(d) Repeat all (a-c). 16 M

VI

Music A

Repeat figure I 16 M

SALUDO

Music Finale

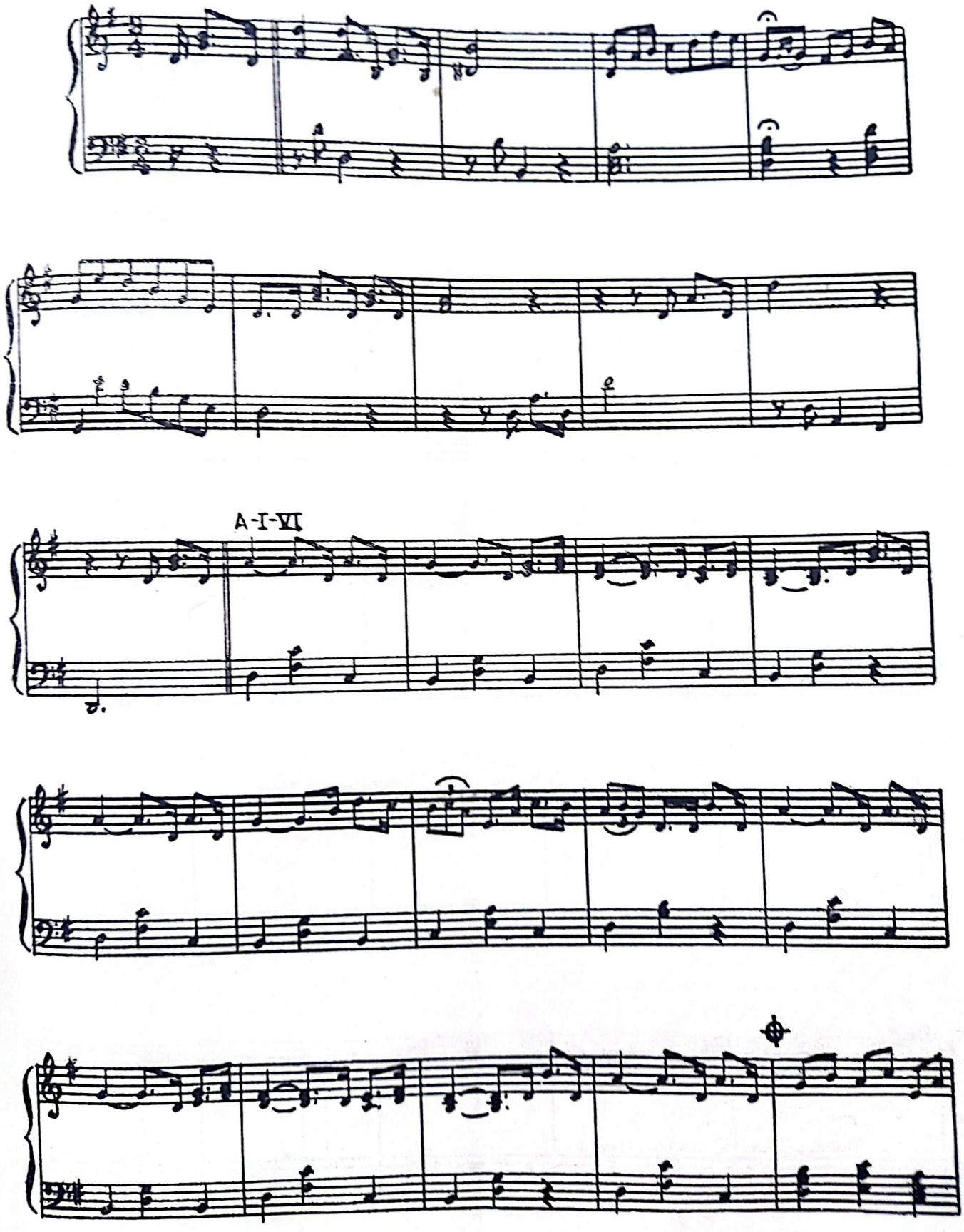
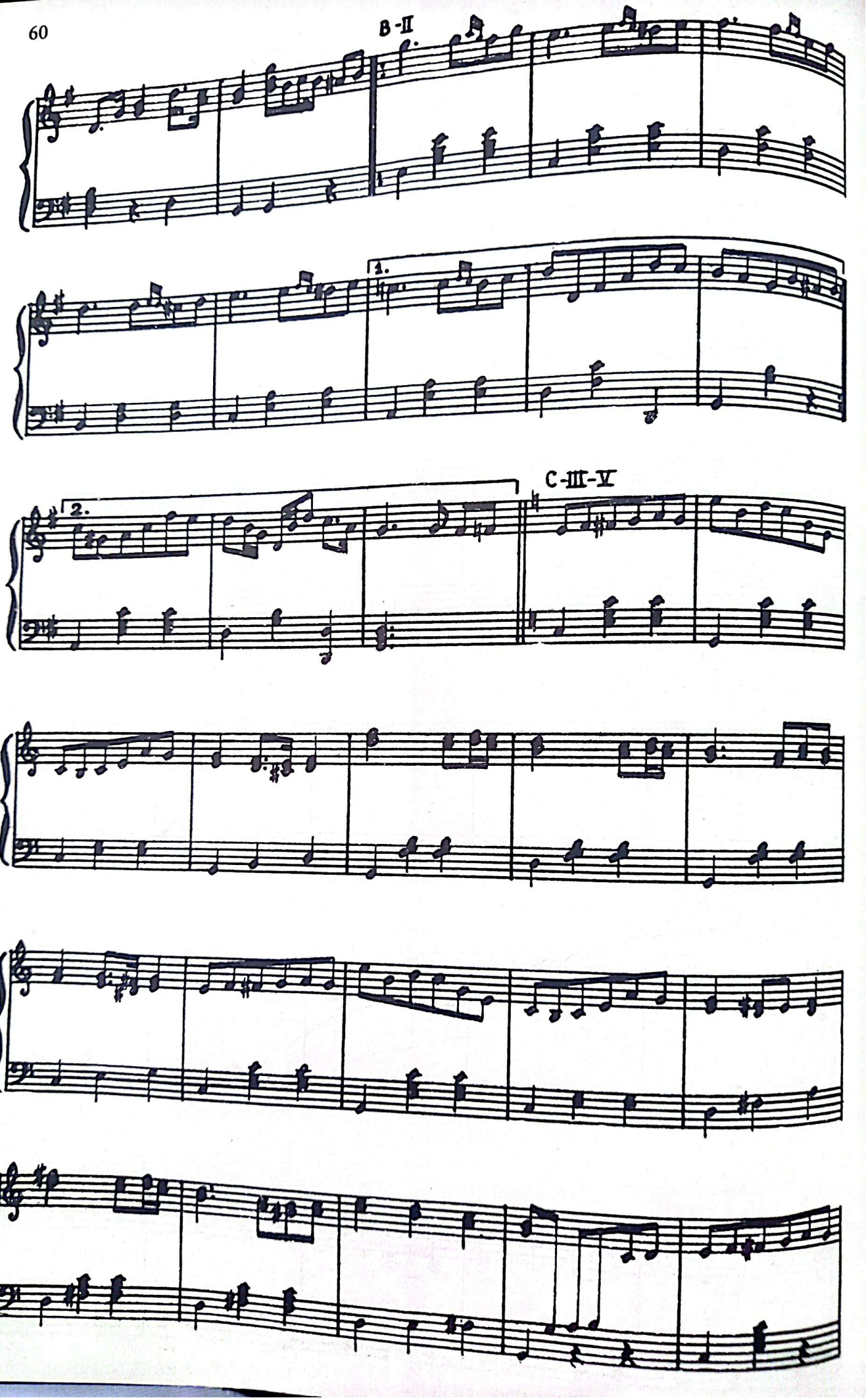
Partners face each other.

(a) Execute a three-step turn right in place. Girl holds skirt, Boy places hands on waist (2M). Feet together bow to audience, arms in second position, palms up (2 M). 4 M

MAZURKA MINDOREÑA

Calapan, Mindoro

Dance reported by
SERENEDAD ACEDILLO

Music by — R. NICASIO
Notation by — CELESTE RONDA

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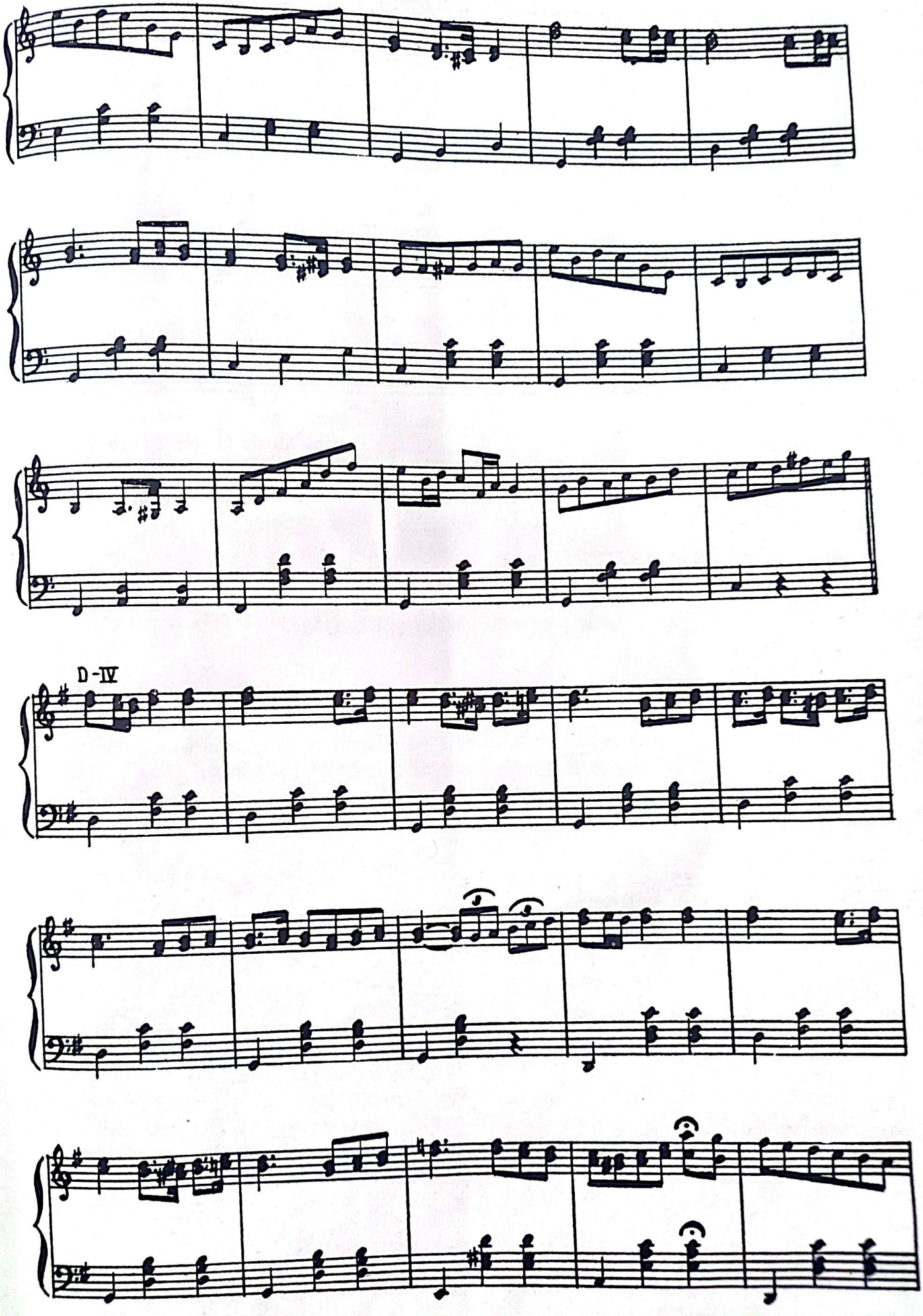
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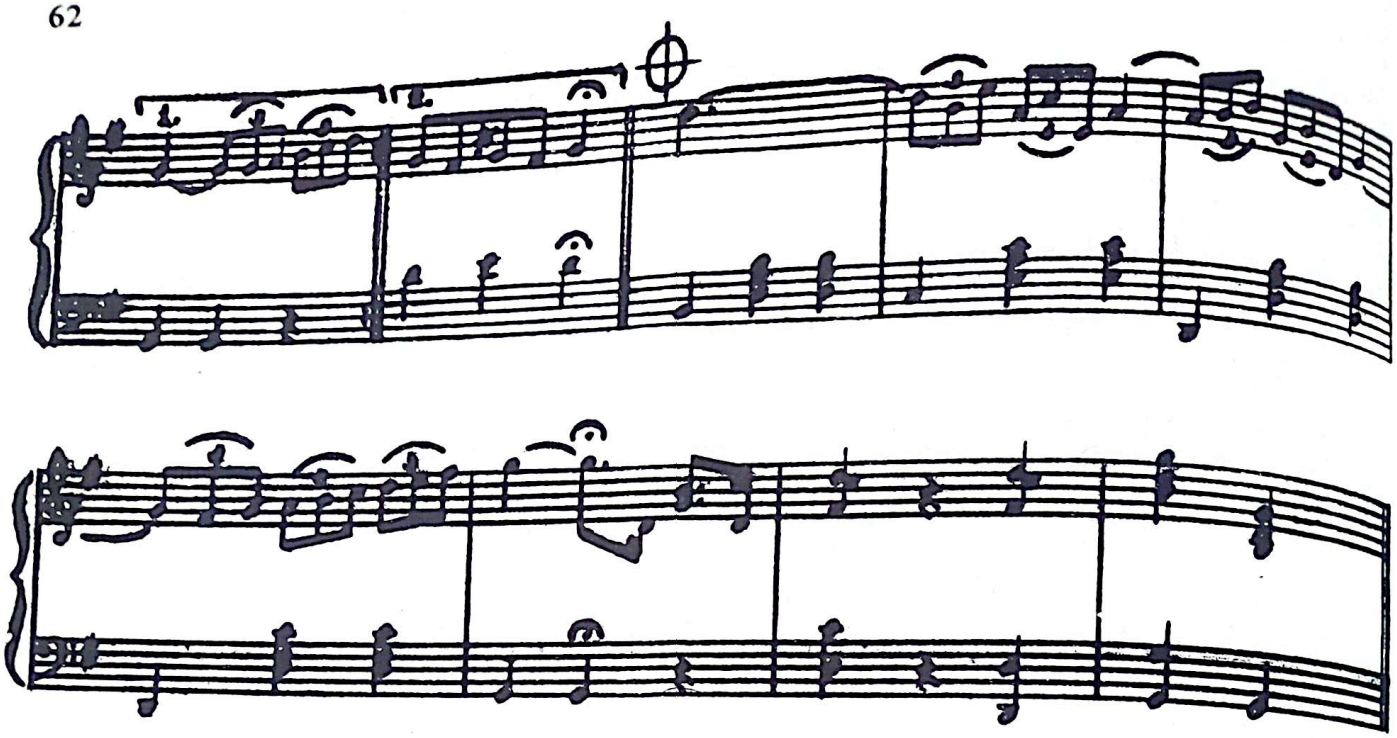

Repeat Music C—for figure V
Repeat Music A—for figure VI to Coda

PANGALITAWO

(Subanon)

This is a courtship dance of the Subanons of Zamboanga del Sur. It is usually performed during harvest time and other social gatherings.

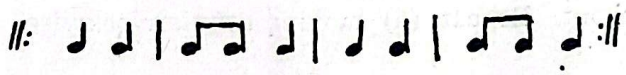
COSTUME. Dancers wear the traditional Subanon costume (See picture.)

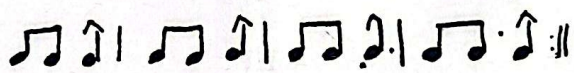
EQUIPMENT. Girl holds shredded banana leaves in each hand. Boy holds *kalasay* with the R hand (See picture).

FORMATION. Partners stand about six feet apart, facing front, Girl at right side.

MUSIC. A drum or gong is used as accompaniment.

COUNT *one, two;* or *one,* and, *two,* to a measure.

Rhythm I — 2/4  Play as many times as necessary.

Rhythm II — 2/4  Play as many times as necessary.

Step used.

Syncopated change step: Step R(L) forward (ct. 1), step L (R) close to R (L) (ct. and) heavy slide forward with the R (L) foot (ct. 2). ..... 1 M

INTRODUCTION

Rhythm II

Partners face front

(a) Starting with the R, take eight syncopated change steps forward to center of floor. Girl's arms are sideward with elbows slightly bent, shaking banana leaves downward twice (cts. 1, 2) and three more times (cts. 1, and, 2). Boy in the meantime strikes *kalasay* against the palm of L hand with the same rhythm (cts. 1, 2; 1, and, 2). Raise the L hand at chest level,palm up, R arm bent forward when striking kalasay against it. ..... 8 M

I

Rhythm II

Partners face front. Boy and Girl perform movements simultaneously.

Girl

(a) Stand in place with R foot across L in front, knees slightly bent. Raise arms sideward and shake banana leaves downward three times to a measure (cts. 1, and, 2). ..... 8 M

(b) Reverse position of feet. Repeat (a). ..... 8 M

Boy

(a) Starting with R foot, take eight syncopated change steps going around Girl clockwise, always facing front. Strike *Kalasay* against palm of L hand three times to a measure on cts. 1, and, 2. ..... 8 M

(b) Repeat (a) moving around Girl counterclockwise. ..... 8 M

II

Rhythm II

Partners turn R shoulders toward each other.

(a) Starting with R foot, partners take eight syncopated change steps forward moving around clockwise. Hands as in Fig. I (a). ..... 8 M

(b) Turn right about. Repeat (a) moving counterclockwise. ..... 8 M

III

Rhythm II

Partners face front.. Perform movements simultaneously.

Girl

(a) Stand on L in place with knee slightly bent. Stamp R foot close to L three times to a measure on cts. 1, and, 2. Bend arms forward at chest level, and roll forearms once every measure. ..... 1 M

(b) Repeat (a) seven more times. ..... 7 M

(c) Transfer weight on right foot. Repeat (a), stamping with the left foot. 8 M

Boy

(a) Starting with R foot, take eight syncopated change steps forward moving around the Girl clockwise. Strike *kalasay* against R hip three times to a measure on cts. 1, and, 2; L arm down at side. ..... 8 M

(b) Turn R about, repeat (a) moving around the Girl counterclockwise. ..... 8 M

IV

Rhythm I

Partners turn R shoulder toward each other.

(a) Two steps forward R and L (cts. 1, 2), and one change step forward (cts. 1, and 2). Girl places R arm obliquely sideward-downward. Shake banana leaves five times, (cts. 1, 2; 1, and, 2). Boy extends R arm sideward R at shoulder

level and shakes kalasay in the same rhythmic pattern as Girl, L arm down at side. 2 M

(b) Repeat (a) three more times, moving around clockwise, Boy following closely behind Girl. Reverse position of arms every two measures. ..... 6 M

(c) Turn R about. Repeat (a) and (b) moving around counterclockwise, Girl following closely behind Boy. Finish in proper places, facing front. ..... 8 M

V

Rhythm II

Partners face front.

(a) Starting with the R, take eight syncopated change steps forward. Girl's arms in lateral position moving sideward right and left aternately, flipping banana leaves up and down alternately, three times to a measure (cts. 1, and, 2). Boy strikes *kalasay* against palm of L hand three times to a measure, sideward ward right and left alternately .....8 M

(b) Turn away from each other O—R; X—L. Execute eight syncopated change steps forward to exit. Arms as in (a). ..... 8 M

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PASEO DE BICOL

(Bicol)

"Paseo de Bicol" originated in Bongoran, Oas, Albay. In this barrio there ,is a celebration called "Aurora" which is held at night time. People sing hymns to the different saints and pray for a good harvest or, at times, to overcome diseases. After singing, while the old folks gather in the chapel to discuss the next activities, the teen-agers take a walk (paseo) with their loved ones around the chapel.

COSTUME. Girl wears *patadyong* and *camisa* with butterfly sleeves. A folded pañuelo hangs on the L shoulder. Boys wear *barong tagalog* or *camisa de Chino* and colored trousers.

MUSIC is divided into five parts: Intro.,A, B, C, and D.

COUNT *one, two, three* to a measure in 3/4 time; and count *one, and two; and one, two, and* to a measure in 2/4 time.

ENTRANCE

Music Introduction

(a) Starting with R foot, take 2 waltz steps moving forward, arms in lateral position moving sideward R and L alternately. ..... 2 M

(b) Waltz turn R in place, forearm turn R and L alternately. ..... 2 M

(c) Repeat (a) and (b) three more times. Finish in proper places facing partner. ..... 12 M

I

Music A

Partners face each other.

(a) Starting with the R foot, take four change steps forward to partner's place, passing each other by right shoulders. Arms in hayon-hayon position, R and L arm in front alternately. ..... 4 M

(b) Face audience. Take four change steps forward arms as in (a) ..... 4 M

(c) Repeat (b) moving backward. ..... 4 M

(d) Face partners. Repeat (a) finishing in proper places. ..... 4 M

II

Music A

Partners face each other.

(a) Two change steps forward to center. Arms as in Fig. I (a). ..... 2 M

(b) Partners join R hands, free hand of Girl holding skirt, that of Boy on waist. Take two change steps to Girl's place. Boy moving forward, Girl moving backward. 2 M

(c) Release hold. Boy turns R about and takes four change steps forward to proper places, arms as in (a). Girl stands in place clapping hands three times to a measure (cts. *1, and, 2*). ..... 4 M

(d) Repeat all (a-c). Partners exchange movements in (b) and (c). ..... 8 M

Music B

III

Partners face each other.

(a) Take one sway balance step with a waltz sideward R. Execute forearm turn R & L, alternately. R arm up (cts. 1, 2), L arm up (ct. 3), R arm up (cts. 1, 2, 3). ..... 2 M

(b) Repeat (a) starting with the L foot. Reverse compositions. ..... 2 M

(c) Repeat (a) ..... 2 M

(d) Waltz turn left in place, arms as in (b) ..... 2 M

(e) Repeat (a-d) starting with the L foot. Reverse the turn in (d) ..... 8 M

IV

Music A

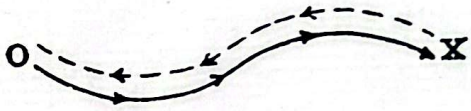
Partners face each other.

(a) Starting with the R foot, take four change steps moving forward in a half figure of eight passing by R shoulders at center. Finish in partner's place, arms as in fig. I (a). See illustration A. ..... 4 M

(b) Repeat (a) going back to proper places to complete the figure of eight. See illustration B. ..... 4 M

(c) Repeat (a) and (b) ..... 8 M

Note: The passing at center is always by R shoulders.



V

Habanera

Music C

Partners face audience.

Throughout this figure, partners join inside hands, free hand of boy on waist, that of girl holding skirt.

(a) Step R across L in rear (ct. 1), step L sideward (ct. 2), step R in place (ct. and). Repeat same two more times, L and R. ..... 3 M

(b) Step L across R in rear (ct. 1), raise both heels (ct. 2, and). ..... 1 M

(c) Repeat (a) and (b) two more times starting L and R. ..... 8 M

(d) Repeat (a). ..... 3 M

(e) Face partner. Step L backward (ct. 1), close R to L (ct. 2). Arms down at sides ..... 1 M

VI

Music D

Partners face each other.

(a) Starting with R foot, take three steps forward to be in line with the partner at center by L shoulders. ..... 1 M

(b) Face audience and join hands, arms extended sideward, point L foot forward and look at each other over L shoulder. ..... 1 M

(c) Take three steps forward L, R, L, (cts. 1, 2, 3). Point R foot forward (ct. 1) and pause (cts. 2, 3). ..... 2 M

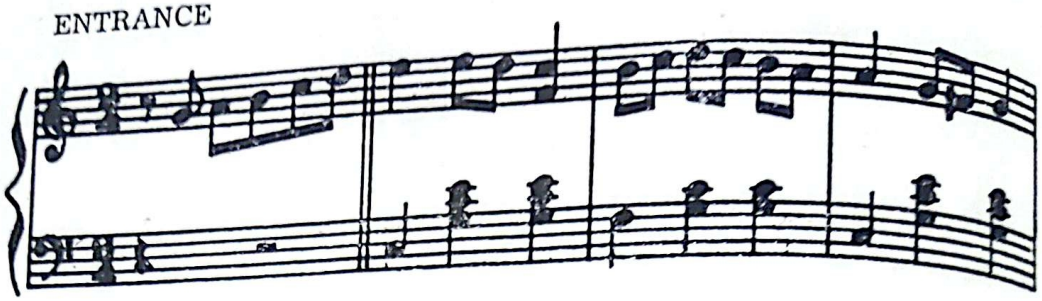
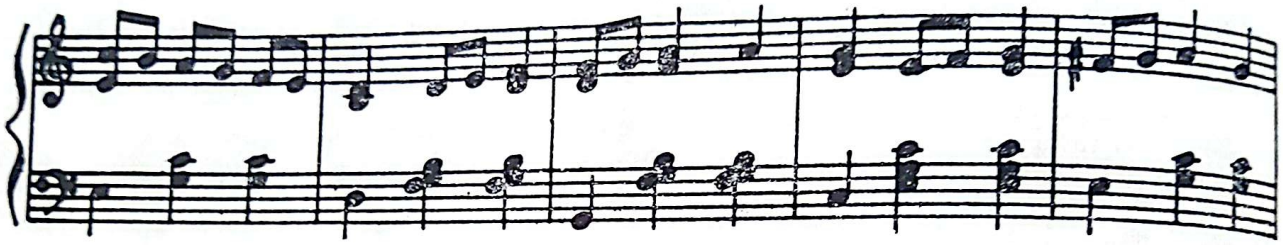
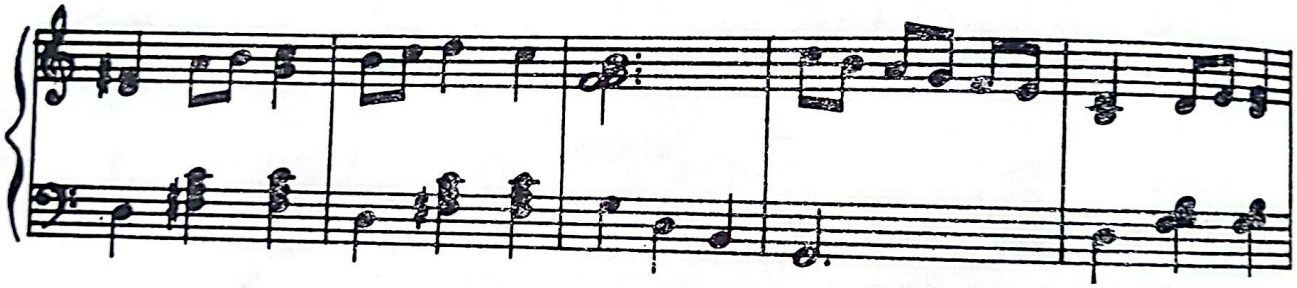
(d) Repeat (c) 6 more times R and L alternately to exit ..... 12 M

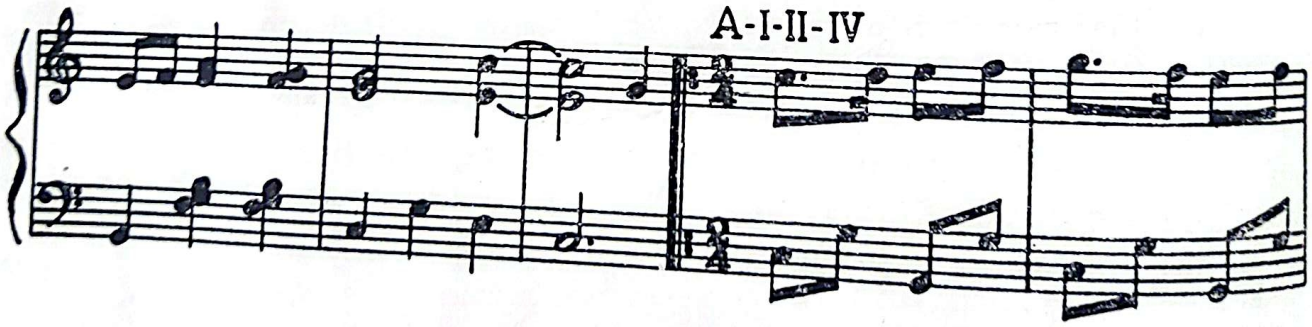
CamScanner

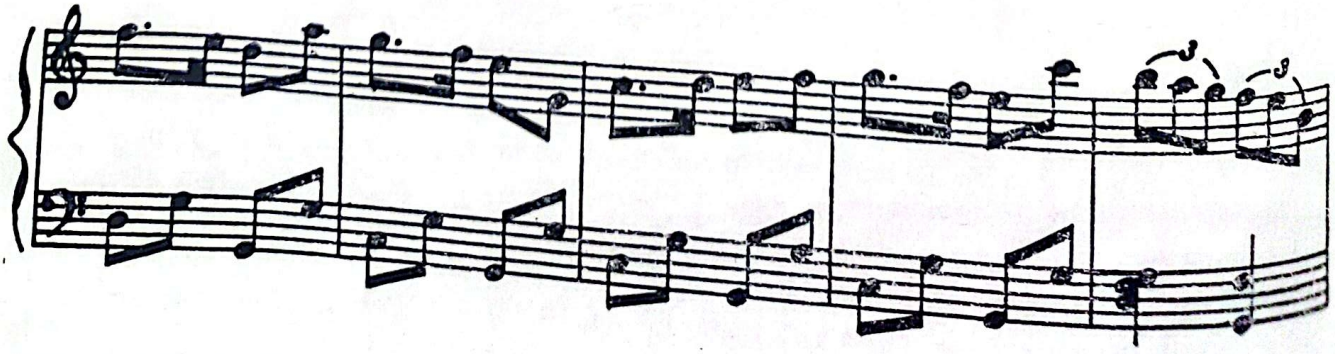
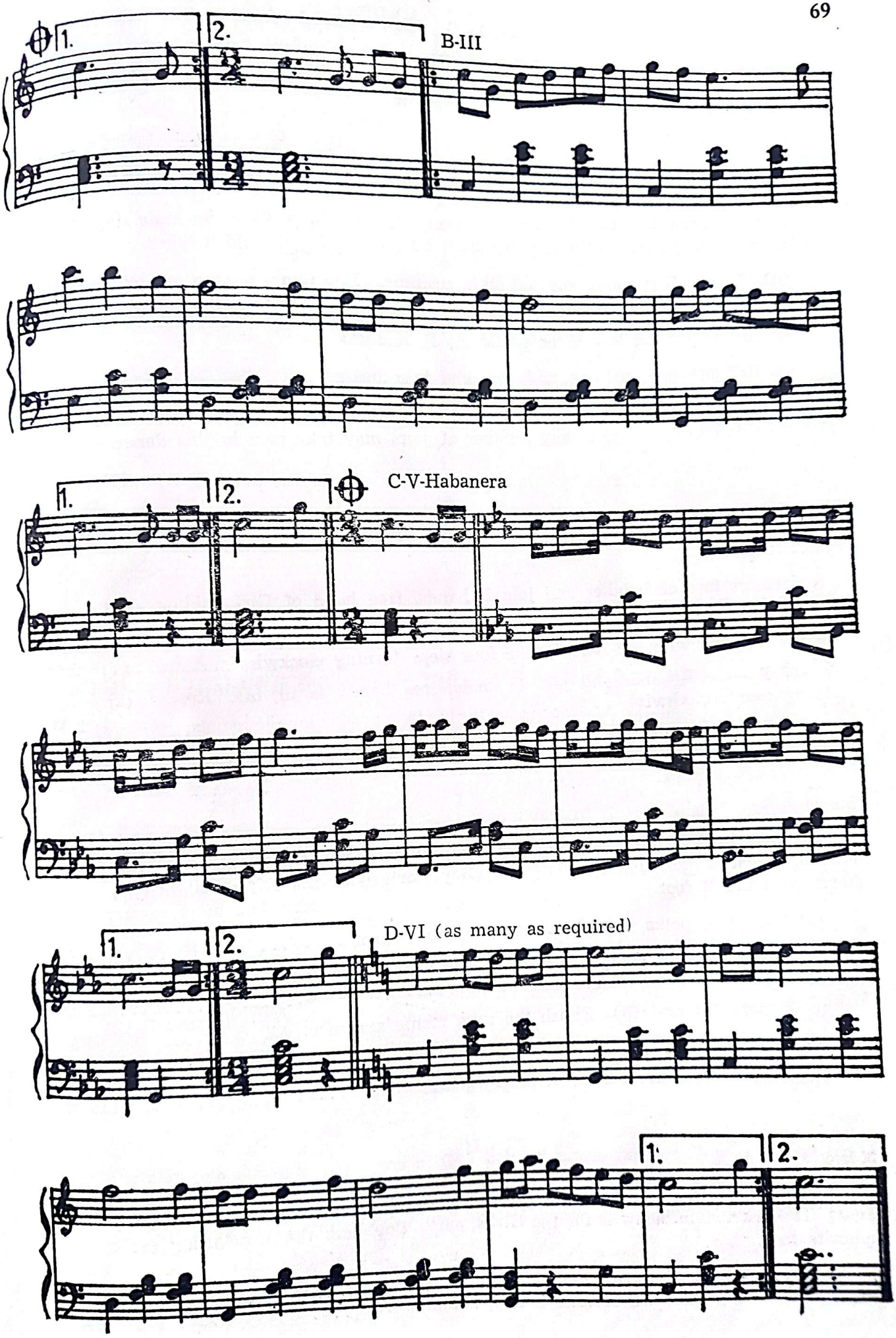
PASEO DE BICOL

Dance and Music Reported
By: Jose Rafallo

Arrangement by
Praxedes M. Baya

ENTRANCE

A-I-II-IV





1.
2.
B-III
C-V-Habanera
D-VI (as many as required)

POLKA ANTIGO

(Tagalog)

Antigo means old. This is an old ballroom dance with polka as its basic step. It was performed during social gatherings by town officials during the olden times.

COSTUME. Girl wears any old style costume. Boy wears *barong tagalog* and black trousers.

MUSIC is divided into three parts: A, B, and C.

COUNT *one, two,* and *one, and, two, and* to a measure.

FORMATION. Partners stand opposite each other about two feet apart. Girl stands at right side of Boy. One to any number of pairs may take part in this dance.

INTRODUCTION

Music Intro.

Partners face each other and join R hands, free hand of Girl holding skirt, that of Boy on waist.

(a) Starting with the R foot, take four steps turning clockwise. ..... 2 M

(b) Release R hands and join L hands, free hands as in (a). Repeat (a) turning counterclockwise. ..... 2 M

(c) Release hands. Face audience, join inside hands and pause. .....2 M

I

Music A

Partners hold in open ballroom dancing position facing front, extended arms toward audience. Throughout this figure, Boy starts with the L foot while Girl starts with the R foot.

(a) Take two polka steps forward toward audience. ..... 2 M

(b) Four-step turn about clockwise, finish facing away from audience (cts. 1, 2, 1, 2). ..... 2 M

(c) Repeat (a) and (b). Finish the turn facing audience. ..... 4 M

(d) Repeat (a-c). ..... 8 M

(e) Repeat all (a-d). Finish in proper places. ..... 16 M

II

Music B

Partners hold in closed ballroom position, extended arms toward audience.

Note: The instruction below is for the Girl's part. Boy does the same using the opposite foot.

(a) Place R heel sideward R (ct. 1), point R foot across in rear of other foot (ct. 2), polka step sideward R (cts. 1, and, 2, and). ..... 2 M

(b) Slide L foot (ct. 1), close R to L (ct. and). Repeat same, two times more turning half-way around clockwise (cts. 2, and, 1, and), pause (cts. 2, and). Girl moving forward, Boy moving backward. ..... 2 M

(c) Repeat (a) and (b), starting with the other foot, turning half-way around counterclockwise. ..... 4 M

(d) Repeat all (a-c). ..... 8 M

III

Music A

Partners hold in closed ballroom dance position, extended arms toward audience. *Note:* The starting foot is the same as in figure II.

(a) Take four hop polka steps, Girl moving backward, Boy forward. ..... 4 M

(b) Stand with R shoulders near each other. Four step-hops turning clockwise. ..... 4 M

(c) Repeat (a) and (b), Girl moving forward and Boy moving backward in (a). 8 M

(d) Repeat all (a-c). At the end, take only 3 step-hops turning clockwise (3 M); take a close step in place (1 M) ..... 16 M

IV

Music C

Release hold and join inside hands, Girl at right side of Boy, facing audience.

(a) Polka step obliquely forward R (1 M), and obliquely forward L (1 M). . 2 M

(b) Release inside hands. Face each other and join R hands. Take four step-hops moving around clockwise. ..... 2 M

(c) Release R hands. Take two polka steps sideward R and L, Girl holding skirt, Boy's hands on waist. ..... 2 M

(d) With R shoulders near each other, repeat (c) with same position of hands, facing away from audience. ..... 2 M

(e) Repeat (a-c). ..... 6 M

(f) Turn right in place with two polka steps, hands as in (c). ..... 2 M

(g) Repeat all (a-f). ..... 16 M

SALUDO

Partners join R hands, free hand of Girl holding skirt, that of Boy is placed at back of waist.

(a) Boy stands still while Girl whirls around clockwise, passing under arch of R arm. ..... 4 M

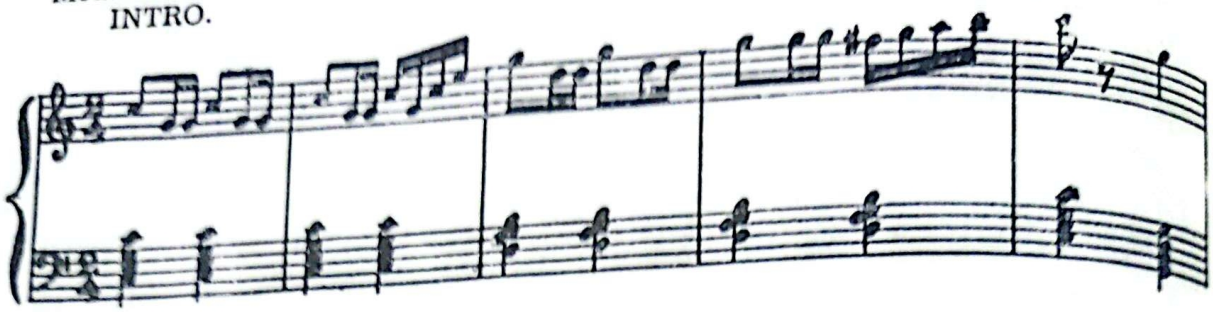
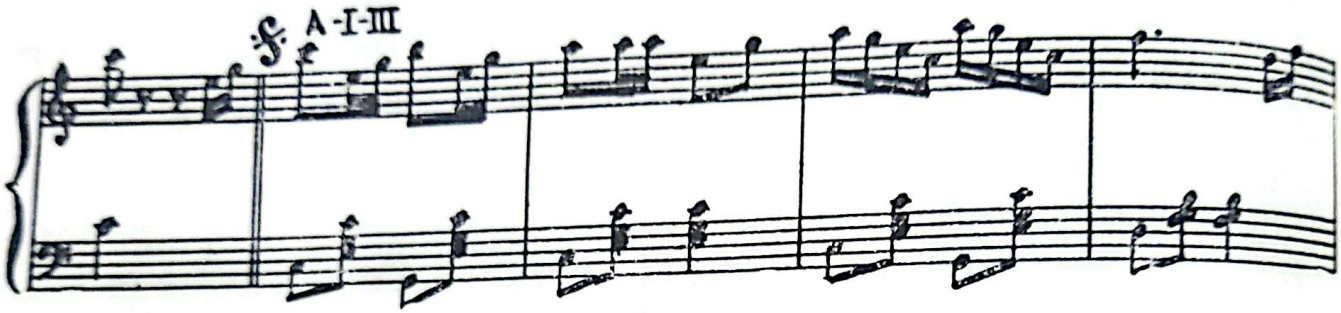
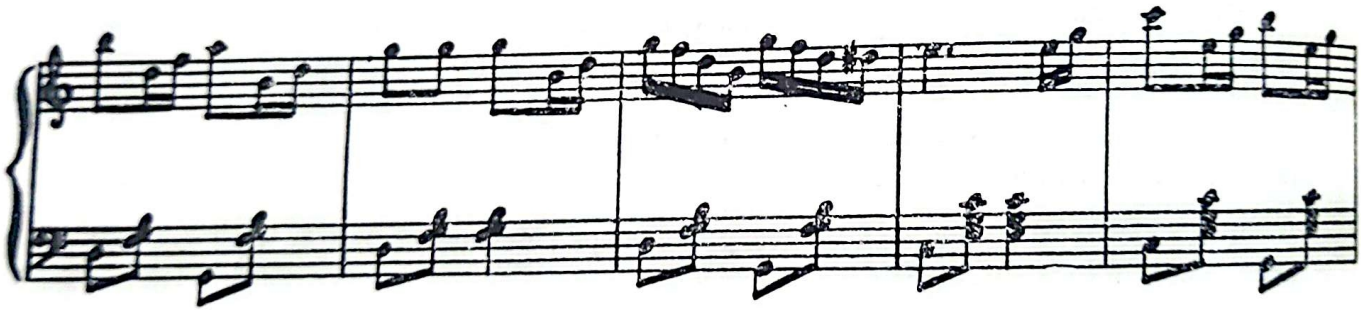
(b) Bow to each other or to audience. Girl spreads out skirt sideward, Boy's arms in second position. ..... 2 M

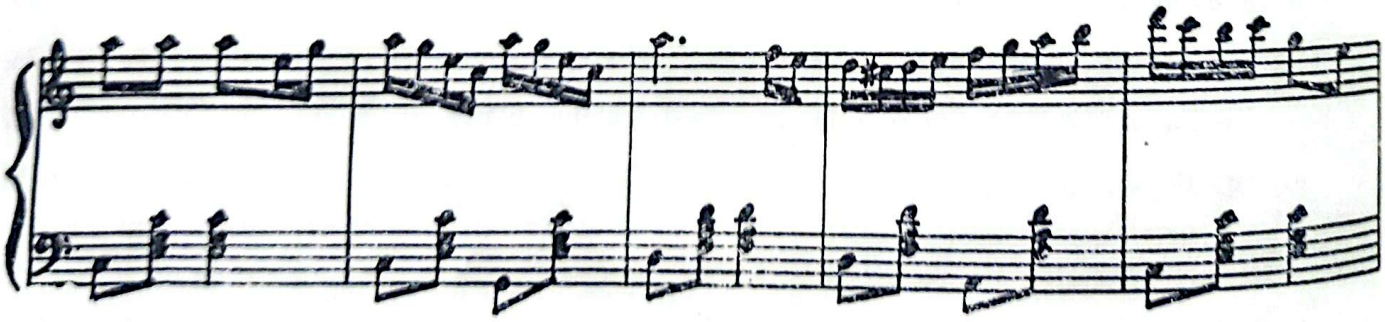
CamScanner

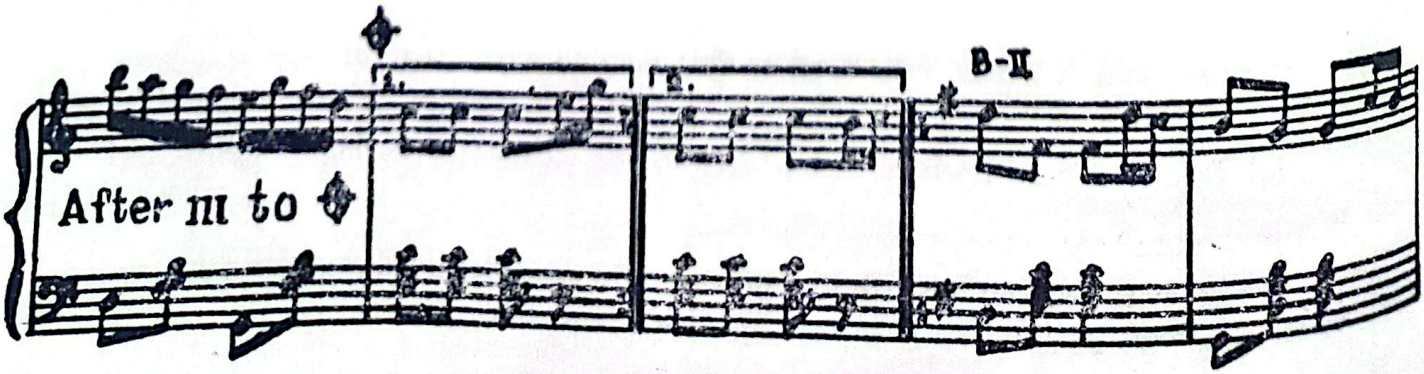
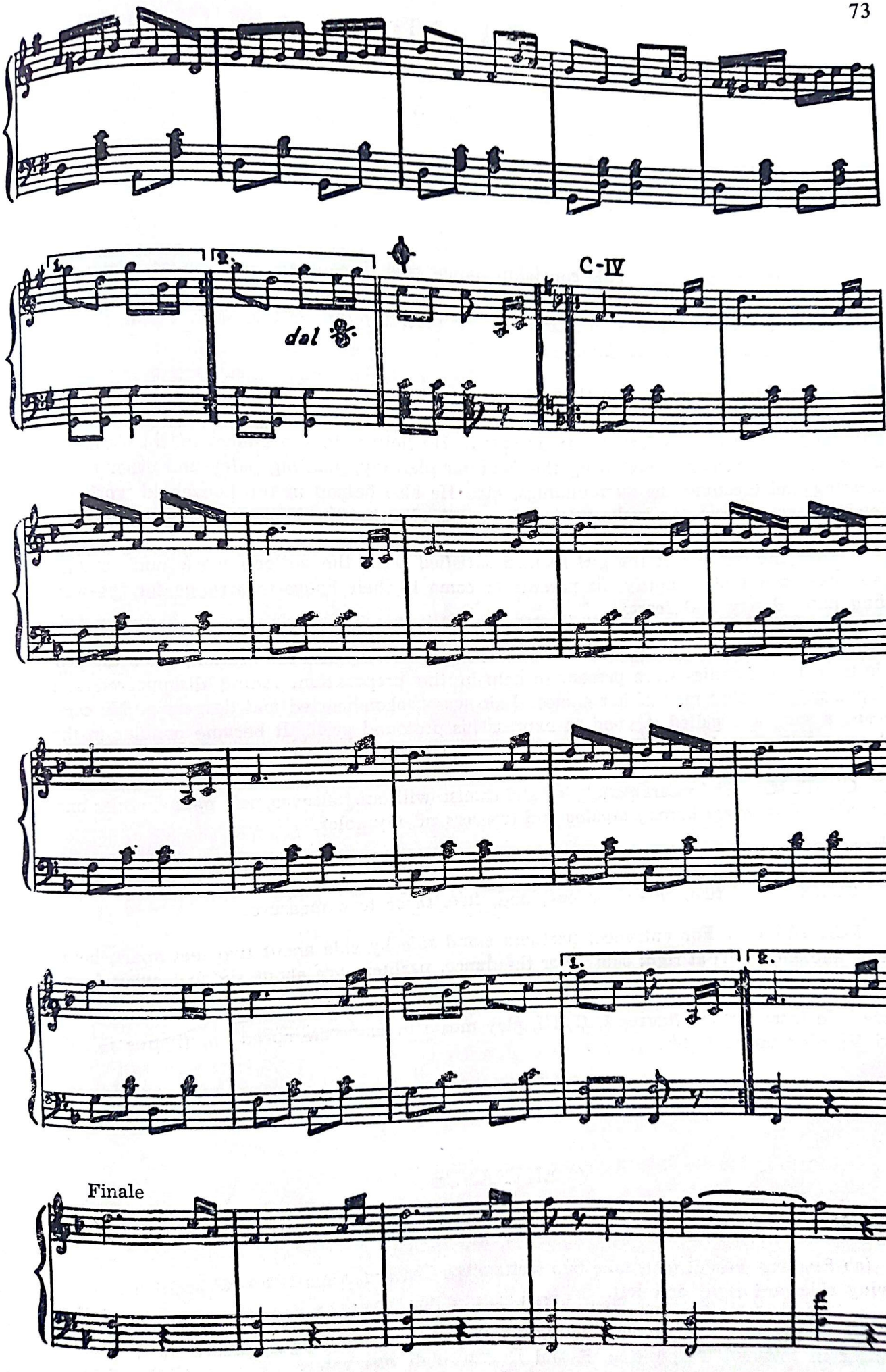
POLKA ANTIGO

Tagalog Regions

Mr. Nitoy Gonzales

Tagalog Regions
Moderato
INTRO.







1.
2.
dal 𝄋
C-IV
1.
2.
Finale

SA-AD

(Visayan)

Sa-ad means promise. This courtship dance was discovered in Cabugao, Capiz. According to the story, there was once a man called Indo, nickname for Pedro, who was considered the best singer of his time in this place. He fell in love with a beautiful lady called Aning, nickname for Ana.

As was the custom at that time, the suitor had to serve the family of the woman in any way for several months or even years to test his loyalty, love, diligence, perseverance and seriousness before he is accepted. He helped in the chores of the farm like taking care of carabaos, preparing the field for planting, planting palay and other plants, clearing and cleaning the surroundings, etc. He also helped in the household work like fetching water from the well, getting firewood, cleaning the house, making errands, etc.

When the parents of the girl seemed satisfied with the suitor's work and conduct, the latter was told to notify his parents to come to their house to arrange for the wedding date, dowry and feast.

It was said that on the eve of the wedding ceremony and celebration, when the people from both families were present to help in the preparation, Aning disappeared and eloped with another man of her choice. Indo was broken-hearted and desperate. He composed a song and called it *sa-ad* to express his profound grief. It became popular in the place and the people created a dance to perpetuate the sorrowful fate of Indo.

COSTUME. Girl wears *patadyong* and camisa with stiff sleeves, soft pañuelo over one shoulder. Boy wears *barong tagalog* and trousers of any color.

MUSIC is composed of three parts: A, B, and C.

COUNT *one, two, three*; or *one, and, two, three* to a measure.

FORMATION. For entrance, partners stand side by side about two feet apart, both facing audience, Girl at right side. For the dance, partners are about six feet away from each other.

Note: In Introduction, figures I, II, III, play music in moderate speed; in figures IV, V and VI play music faster.

ENTRANCE

Music B

(a) Starting with R foot, take two waltz steps forward, arms in lateral position moving sideward right and left. ..... 2 M

(b) Waltz turn right moving forward (using two waltz steps). Forearm turn finishing in reverse "T" position, R and L arm high alternately. ..... 2 M

(c) Repeat (a) and (b), two more times. ..... 8 M

(d) Repeat (a). ..... 2 M

(e) Waltz turn right to proper places, finish facing each other. Girl holds skirt, Boy places hands on waist . ..... 2 M

I

Music A

Partners face each other.

(a) Starting with the R foot, take three kuradang steps, R and L alternately, arms from 2nd to 4th position, R and L arm high alternately. ..... 6 M

(b) Three-step turn left to partner's place, passing L to L. Girl holds skirt, Boy's hands on waist. Partners facing each other. ..... 2 M

(c) Repeat (a) and (b) starting left. ..... 6 M

(d) Repeat (b) turning right to proper places passing R to R. ..... 2 M

II

Music B

Partners face each other.

(a) Step R sideward (ct. 1), click L to R (ct. 2), step L close to R (ct. 3); repeat same three more times. Omit the last step, arms in 4th position, R arm high (3 M). ..... 4 M

(b) Waltz sideward L and R, arms in lateral position moving sideward L and R alternately. ..... 2 M

(c) Waltz turn left in place, forearm turn L and R alternately. ..... 2 M

(d) Repeat (a-c) starting left. Reverse direction of turn in (c). ..... 8 M

(e) Repeat (a) and (b) facing audience. ..... 6 M

(f) Cross step turn left in place, L arm overhead, salok R arm to 5th position. 2 M

(g) Repeat (e) and (f) starting left. Reverse the turn in (f). ..... 8 M

III

Music C

Partners face each other.

(a) Boy starting L and Girl starting R, take 2 waltz steps forward. Boy's hands on waist, Girl holding skirt. ..... 2 M

(b) Join R hands. Take a moderate waltz turn R under arch of arms to partner's place. Finish facing each other. ..... 2 M

(c) Cross arms, R on top, and waltz sideward, away and toward audience alternately. ..... 2 M

(d) Two waltz steps, Boy sideward L and R while Girl turns R about under arch of arms. Finish with R shoulders toward audience, arms extended sideward (Boys omits last step). ..... 2 M

(e) Take four touch steps R and L alternately, arms as in (b). ..... 4 M

(f) Partners turn right to face front. Take two waltz steps forward, arms as in (e). ..... 2 M

CamScanner

(g) Waltz turn R to proper places, forearm turn R and L alternately. ..... 2 M

IV

Music A

Partners face each other.

(a) Take two waltz steps sideward R and L, arms in lateral position moving sideward R and L. ..... 2 M

(b) Step-brush-swing-hop forward (cts. 1, 2, 3), lunge on left to be in line with partner by R shoulders (ct. 1, 2, 3), arms in 5th position. ..... 2 M

(c) Two waltz steps forward, R & L to partner's place, arms as in (a). .... 2 M

(d) Cross-step turn R about to face partner, R arm overhead, salok L arm to 5th position. ..... 2 M

(e) Repeat (a-d) finishing in proper places. ..... 8 M

V

Music B

Partners face each other.

(a) Two waltz steps forward to finish at center in line with partner, L to L shoulders, arms in lateral position moving sideward R and L alternately. ..... 2 M

(b) Step R forward (ct. 1) turn R about and kick L foot forward. Bend trunk and snap fingers under the L knee on the second count (ct. 2), pause (ct. 3). 1 M

(c) Repeat (b) starting with the L foot. ..... 1 M

(d) Repeat (a) moving forward to partner's place. ..... 2 M

(e) Repeat (b) and (c). ..... 2 M

(f) Repeat all (a-e) finishing in proper places. ..... 8 M

VI

Music C

Partners face each other.

(a) Two waltz steps forward to center, R and L, arms as in Fig. V (a). ... 2 M

(b) Join both hands, waltz forward R towards each other extending arms sideward (cts. 1, 2, 3), waltz backward L, bring arms forward (cts. 1, 2, 3). ..... 2 M

(c) Repeat figure III (b). ..... 2 M

(d) Boy turns left under arch of arms, using two waltz steps while Girl waltzes sideward R and L. ..... 2 M

(e) Boy waltzes R and L in place, while Girls turn L about under arch of arms with two waltz steps. Finish with R shoulders toward audience. ..... 2 M

(f) Extend arms sideward and waltz R (1 M), partners turn R about and waltz sideward L (L shoulders are toward audience) (1 M). ..... 2 M

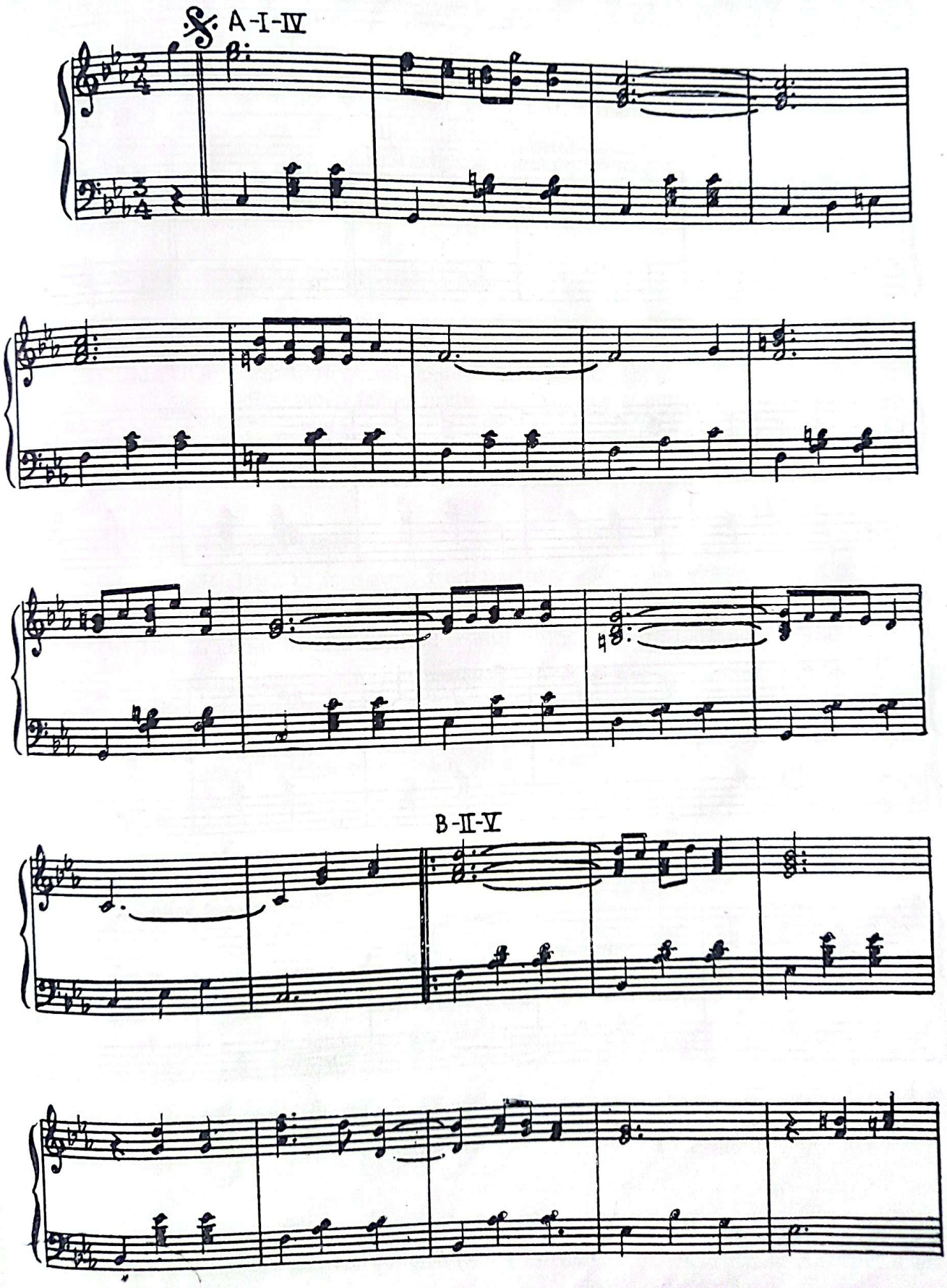
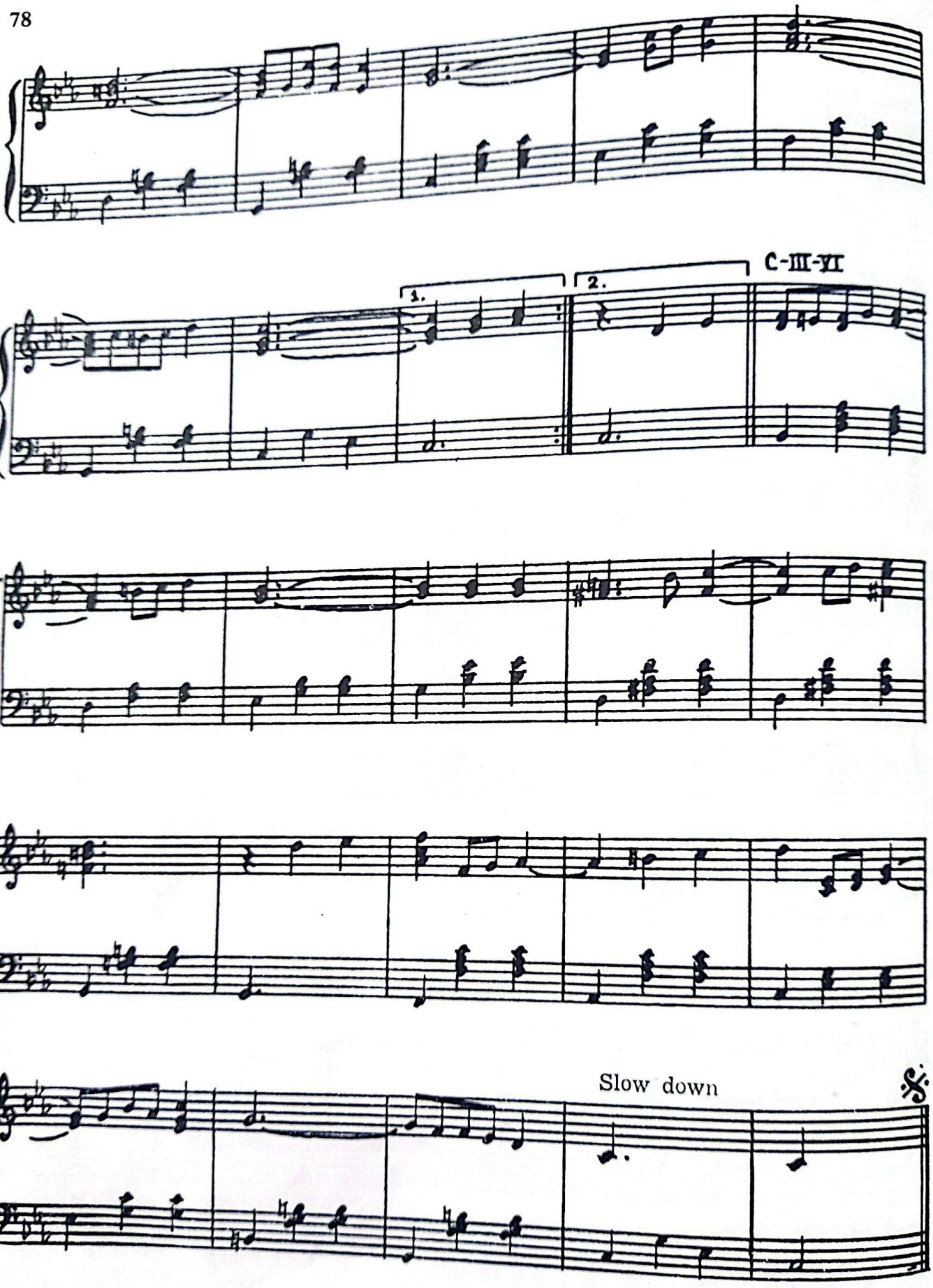
(g) Waltz turn R in place, Boy's hands on waist Girl holding skirt. Finish facing audience. ..... 2 M

(h) Join inside hands. Take three steps turning inward under arch of arms (1 M). Close feet together and bow to audience, outside arms in second position. ... 2 M

CamScanner

SA - AD

Dance and Music Reported
by: JOSE BALCENA

Arrangement by — PRAXEDES M. BAYA
Notation by — CECILE C. CAPILI


C-III-VI
1.
2.
Slow down

SAGUIN-SAGUIN

(Bicol)

Saguin-saguin (kunwari or hele-hele) is a courtship dance from Tablon, Oas, Albay. Tablon is a barrio of Oas noted for lumber.

One time, an owner of a lumber yard came to visit his property and gave a dance for the workers. The music was played and a girl, a member of the family of one of the workers, was offered to him as partner. The owner liked her and after the dance he serenaded her. This dance, although spontaneously danced, became very popular.

COSTUME. Girl wears *Maria Clara* costume. Boy wears *barong tagalog* and black trousers.

MUSIC is divided into three parts: A, B, C.

COUNT *one, two, three* to a measure in 3/4 time and *one, two,* and in 2/4 time.

FORMATION. Partners stand opposite each other. About six feet apart, Girl standing at right side of Boy when facing audience. One to any number of pairs may participate in this dance.

I

Music A

Partners face each other.

(a) Turn R about to face away from partner, and waltz sideward R. Girl holds skirt and Boy places hands on waist. ..... 1 M

(b) Turn L about to face each other and waltz sideward L. Hands as in (a). 1 M

(c) Take two sway balance steps witha waltz, R and L. Arms in 4th position, R and L high alternately. ..... 4 M

(d) Execute a waltz turn right (use two waltz steps) to partner's place, passing by R shoulders. Finish facing each other. Hands as in (a). ..... 8 M

II

Music B

Partners face each other.

(a) Waltz forward R. Girl holds skirt, Boy raises both arms in front at chest level as if pleading. Girl looks shyly at Boy. ..... 1 M

(b) Waltz backward L, Girl still holding skirt, Boy places hands on waist. 1 M

(c) Execute a waltz turn R (use two waltz steps) to partner's place, passing by R shoulders. Hands as in (b). ..... 2 M

(d) Repeat (a-c), finishing in proper places. ..... 4 M

Face front.

(e) Repeat (a) and (b). ..... 2 M

(f) Waltz turn R in place. Girl holds skirt, Boy's hands on waist. ..... 2 M

(g) Repeat (e) and (f). Finish facing partner. ..... 4 M

Music C

Partners face each other.

(a) Turn R about. Starting with the R foot, take four habanera steps forward, moving away from partner. Girl holds skirt, Boy places hands on waist.. 4 M

(b) Take two habanera steps turning right about to face partner. Hands as in (a) ..... 2 M

(c) Boy: Point R foot forward, raise both arms forward as in Figure II (a) (cts. 1, 2, 1). Close R to L and place hands hips (ct. 2). ..... 2 M

Girl: Feet together and turn head over R shoulder as if saying "No". Hold skirt. ..... 2 M

(d) Starting with R foot, partners take four habanera steps to meet at center. Boy's hands on waist, girl holding skirt. ..... 4 M

(e) Join both hands with partner. Take two touch steps R and L (cts. 1, 2; 1, 2). ..... 2 M

(f) Three-step turn R to partner's place passing R to R shoulders (cts. 1, 2, 1). Close L to R foot and drop hands (ct. 2). ..... 2 M

(g) Repeat all (a-f). Finish in proper places. This time, Girl nods head in (c) as if saying "YES". ..... 16 M

IV

Music A

Partners face each other.

(a) Repeat figure I (a) to (c). ..... 6 M

(b) Waltz turn obliquely forward R to finish at center facing partner. Boy facing audience and Girl facing away from audience. Hands as in Figure I (a). 2 M

(c) Repeat (a) and (b) finishing in partner's place. ..... 8 M

(d) Repeat (a) to (c) finishing in proper places. ..... 16 M

V

Music B

Partners face each other.

(a) Step-brush-swing-hop forward with R foot (cts. 1, 2, 3). Kneel on R, half-stand on L, side by side with partner by right shoulders. Boy hands on hips, Girl holding skirt. ..... 2 M

(b) Raise arms in fifth position and sway arms toward partner and away alternately four times. Partners look at each other. ..... 4 M

(c) Step-brush-swing-hop forward with R foot to partner's place (1 M), starting with L foot waltz turn R about to face partner (1 M). ..... 2 M

(d) Repeat (a) to (c) finishing in proper places and bow to each other on the last two counts. ..... 8 M

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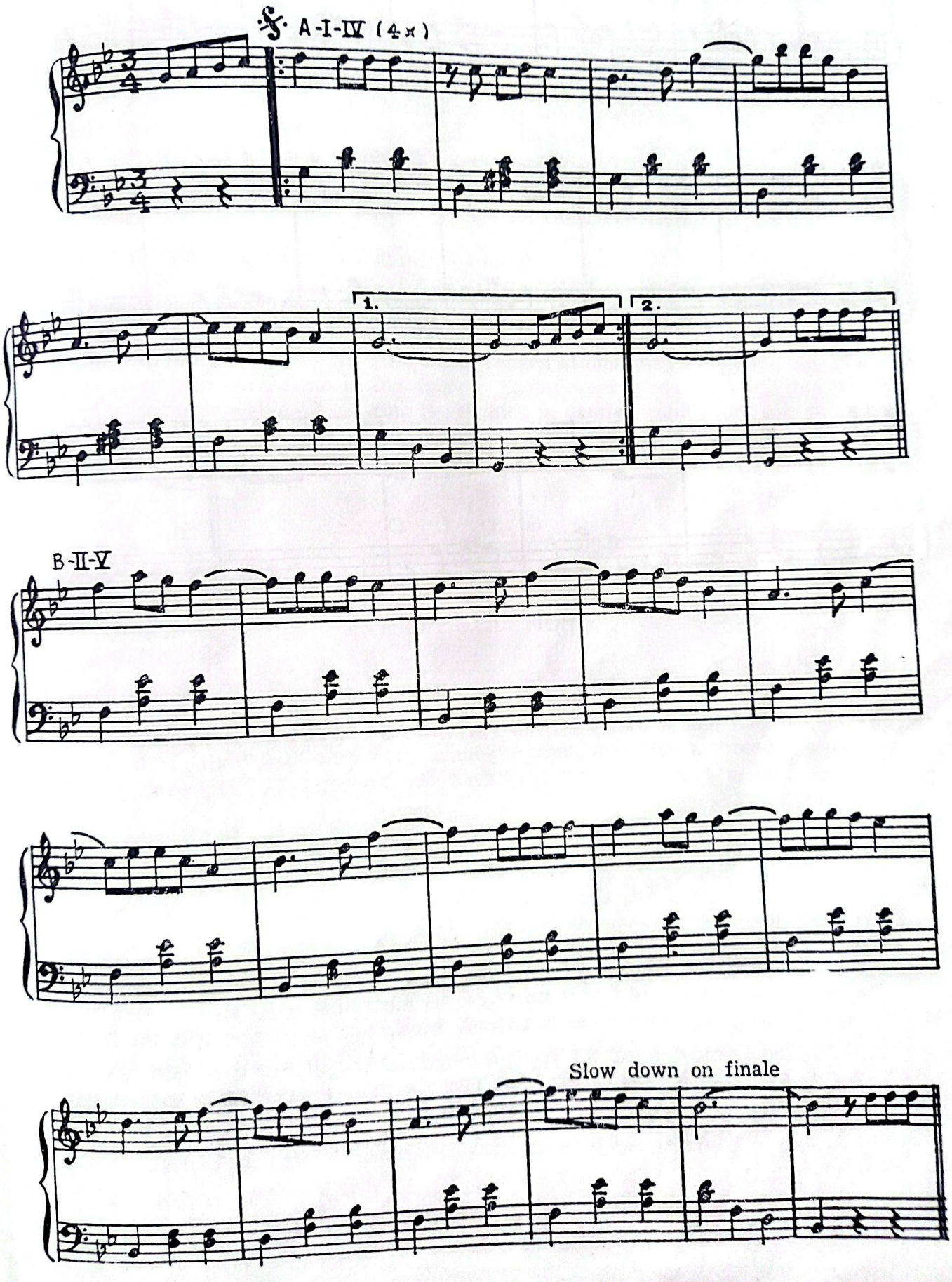
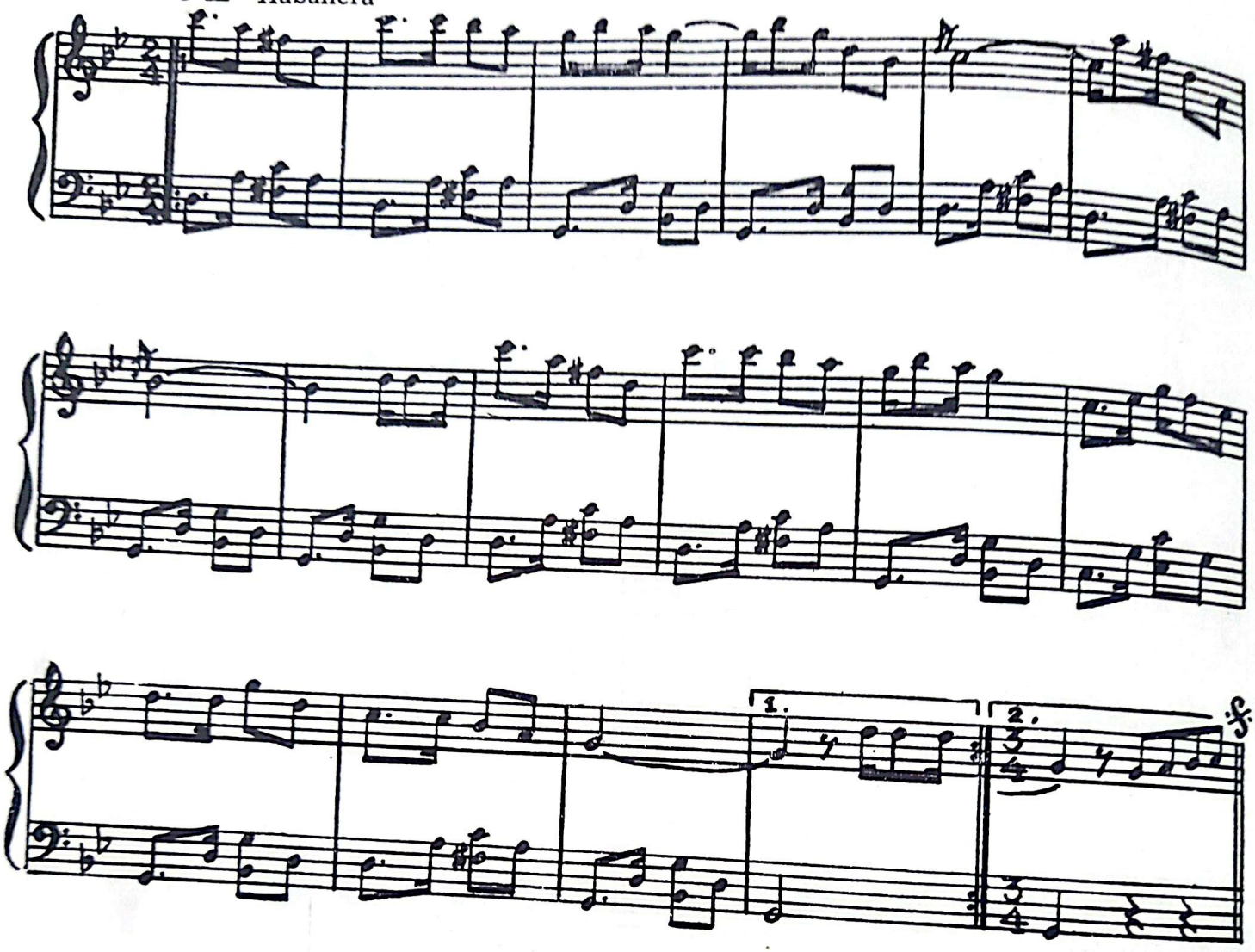
SAGUIN - SAGUIN

Dance and Music
Reported by: JOSE RAFALLO

Notation & Arrangement by:
PRAXEDES M. BAYA

C-III - Habanera

SALA TI ALAT

(Camiling, Cabangan, Zambales)

A successful fishing expedition is a propitious occasion for merry-making. The villagers of Camiling in Cabangan, Zambales, celebrate it with singing and dancing. One of their dances is the "Sala Ti Alat." "Alat" is the local term for a fish container. "Sala Ti Alat" literally means a dance with a fish container.

COSTUME: *Siesgo* skirt and white blouse called *chambra.*

MUSIC is composed of two parts: A and B.

COUNT *One, two, three* to a measure.

FORMATION: Dancers, all girls are arranged in one line facing audience. Two to any number may participate in the dance. Each dancer holds an "alat" into which a string is tied to one side. The string is 1/8 inch in diameter and about two yards long. The "alat" is about 8 inches in diameter and 6 inches high. See illustration.

O O O O O

INTRODUCTION

Music Intro.

Face Front

a) Waltz sideward R and L swaying "alat" sideward R and L. ..... 2 M

b) Hold the "alat" with both hands in front, and take a three-step-turn right in place (cts. 1, 2, 3), step L foot backward and bow (cts. 1, 2, 3). ..... 2 M

I

25039, V.G

Music A

a) Step R foot obliquely forward right (ct. 1), swing L foot forward (cts. 2, 3); step L foot acrossR in front (ct. 1), raise R foot in rear (cts. 2, 3). Circle "alat" forward downward to upward passing close to chest). ..... 2 M

b) Step R foot obliquely backward left (ct. 1). Tap L foot in front (ct. 2), step L close to R (ct. 3); step R foot backward (ct. 1) close L to R foot (cts. 2, 3), circle "alat" two times reversing direction in (a). ..... 2 M

c) Repeat (a) and (b) to the left, starting with the left foot. ..... 4 M

d) Repeat all (a) to (c) ..... 8 M

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Music B

Hold together ends of string of "alat" with both hands.

a) Step R foot sideward right and raise L leg sideward left. Swing "alat" sideward-upward R (cts. 1, 2, 3). ..... 1 M

b) Repeat (a) to the left, reverse arm movement. ..... 1 M

c) Whirl turn right in place and swing "alat" around the body from waist level gradually moving upward to overhead. ..... 2 M

d) Repeat (a-c) starting left. Reverse direction of turn in (c). ..... 4 M

e) Step R foot forward and raise L leg backward. Swing "alat" forward-upward. ..... 1 M

f) Face away from audience turning left about and repeat (e) with the left foot. ..... 1 M

g) Turn R about to face audience and step R foot forward (ct. 1); brush L foot forward (ct. 2); close L to R foot (ct. 3); step R foot forward again (ct. 1); close L to R foot (cts. 2, 3). Double arm circle downward forward to obliquely upward. ..... 2 M

h) Repeat (e-g) starting with the left foot facing away from audience. ... 4 M

III

Music A

Face audience. Throughout this figure the "alat" is held with both hands on the head.

Repeat figure I (a-d). ..... 16 M

IV

Music B

Face audience.

a) Take 3 cross steps sideward right (3 M); step R foot sideward R (ct. 1), raise L foot sideward left (cts. 2, 3). Tie "alat" loosely at the left side. .... 4 M

b) Face left. Take two waltz steps forward L and R to proper places. Tap "alat" with both hands three times to a measure. ..... 2 M

c) Waltz turn left in place. Hands as in (b). ..... 2 M

d) Repeat (a) to (c) starting with the left foot. ..... 8 M

V

Muisc A. Play slowly.

Face audience.

a) Hold "alat" in front with both hands. Kneel on L (cts. 1, 2, 3); kneel on R (cts. 1, 2, 3), sit on R (cts. 1, 2, 3). Face left and extend legs forward. Hold "alat" obliquely upward with L hand, R hand holding ends of string close to "alat" (cts. 1, 2, 3). ..... 4 M

b) Lean back and pull string downward (cts. 1, 2, 3). Return to sitting position (cts. 1, 2, 3). ..... 2 M

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c) Repeat (b) finish with both knees bent, and hold together ends of string of "alat" with both hands. ..... 2 M

d) Circle "alat" around head counterclockwise three times (cts. 1, 2, 3. Pause (1 M). ..... 2 M

e) Repeat (d) three more times, kneel on the last measure facing audience. .. 6 M

VI

Music B

Holds ends of string with both hands.

a) Double arm circle backward at right side (cts. 1, 2, 3). Repeat same at left side (cts. 1, 2, 3). ..... 2 M

b) Circle "alat" counterclockwise overhead four times (cts. 1, 2, 3, 1) pause, (cts. 2, 3). ..... 2 M

c) Repeat (a) and (b) starting L. ..... 4 M

d) Repeat (a) to (c). Half-stand on L (ct. 1), stand (cts. 2, 3) on the last measure. ..... 8 M

VII

Music A

Hold ends of string with both hands.

a) Whirl turn R in place and circle "alat" counterclockwise above the head eight times. ..... 8 M

b) Repeat (a) turning left Reverse direction of "alat". ..... 8 M

VIII

Music B

Face audience.

Hold "alat" with both hands on the head.

a) Take two waltz steps forward R and L. ..... 2 M

b) Waltz turn R in place. ..... 2 M

c) Repeat (a) and (b). ..... 4 M

d) Hold "alat" in front at chest level. Repeat all (a-c), moving backward. ... 8 M

FINALE

Repeat Introduction

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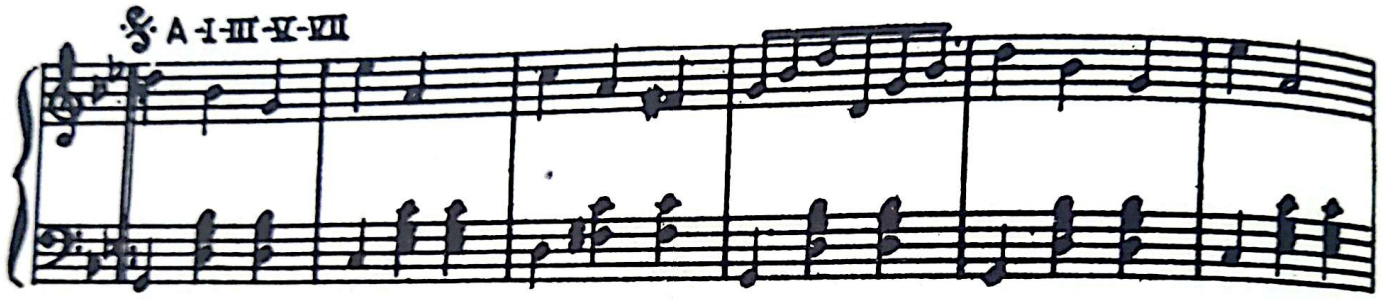
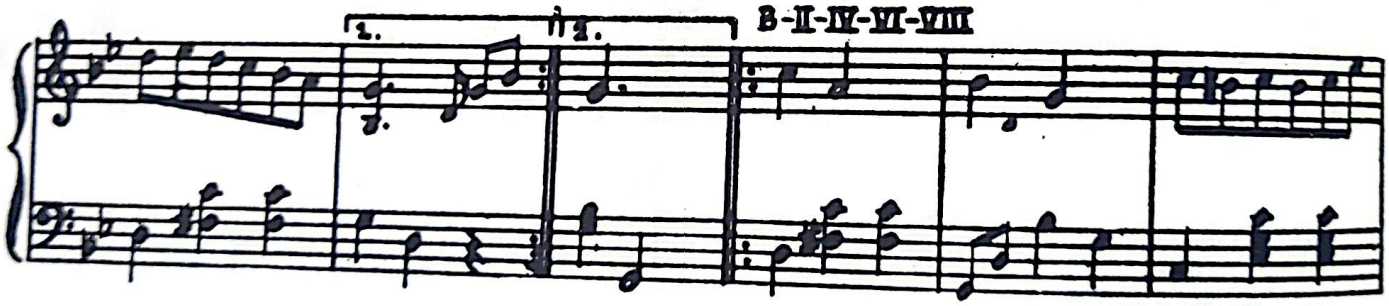
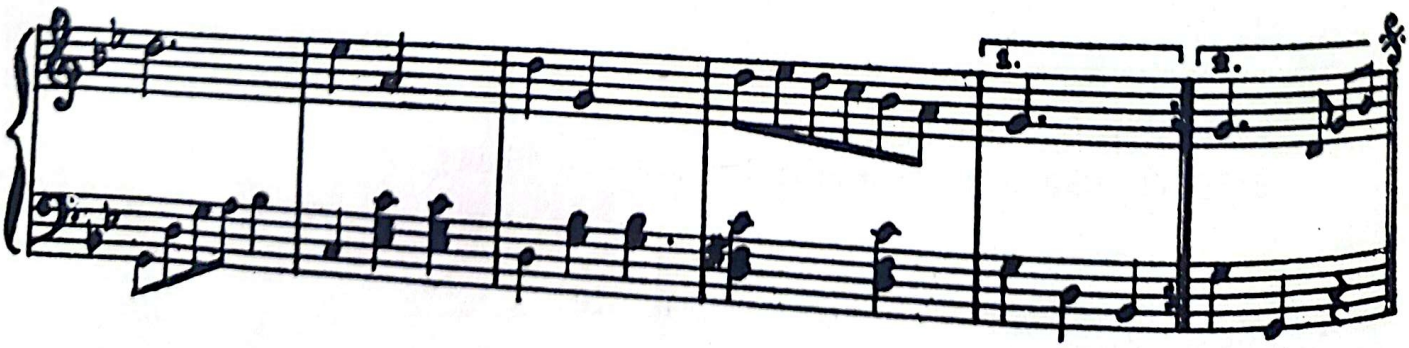
SALA TI ALAT

Notation & Arrangement by
PRAXEDES M. BAYA

Music & Dance Reported by
FRANCO PASTOR

INTRODUCTION



SURTIDO BANNA

(Ilocano)

This festival dance, which is usually performed during fiestas, originated in Espiritu, a municipality in Ilocos Norte, formerly known as "Banna". The beauty of the dance lies in the variety of steps and tempo.

COSTUME: Girl wears *Maria Clara* with *Serpentina* skirt, while Boy wears Ilocano *Barong Tagalog* with inabel cloth and white trousers.

MUSIC is divided into four parts: A, B, C, and D.

COUNT *One, two, three* to a measure in 3/4 time, and *one, two* or *one, two and* to a measure in 2/4 time.

FORMATION: Partners stand opposite each other about six feet apart. When facing audience, Girl stands at right side of partner. One to any number of pairs may take part in this dance.

I

Music A

Partners face each other.

a) Cross waltz forward R and L towards partner, Girl holding skirt, Boy's hands on waist. ..... 2 M

b) Step R across L in front and raise L foot in rear (ct. 1), take three steps backward to proper place starting with L foot (cts. 2, 3, 1); stamp R close to L (ct. 2), pause, (ct. 3). ..... 2 M

c) Starting with R foot, take four cross waltz steps forward to partner's place passing each other by R shoulders. Turn L about to face partner on the last two counts ..... 4 M

d) Repeat all (a-c) finishing in proper places. ..... 8 M

II

Music B

Partners face each other.

a) Step R obliquely forward R (ct. 1), stamp L close to R (ct. 2), step I. in place (ct. 3). Repeat same two more times. Omit the last step. Hands as in figure I (a), (2 M). ..... 3 M

b) Repeat (a) starting with the L foot, moving obliquely forward left. .... 3 M

c) Repeat (a) passing each other by left shoulders. This time, partners are obliquely left behind each other. ..... 3 M

d) Waltz sideward L and R, arms in lateral position moving sideward L and R. 2 M

e) Two waltz steps backward to proper places, passing each other by R shoulders, arms as in (d). ..... 2 M

(f) Waltz turn left in place, arms as above. ..... 2 M

g) Place L close to R (ct. 1), pause (cts. 2, 3). ..... 1 M

h) Repeat all (a-e) starting with the L foot. Reverse direction in (c) and (e). ..... 16 M

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III

Music C. Play slowly.

Partners face each other.

a) Starting with R, take four habanera steps forward towards center. Kewet R and L alternately every measure. ..... 4 M

b) Step swing sideward R and L, sway arms sideward left and sideward right. ..... 2 M

c) Take a four-step turn obliquely forward R to finish at center facing partner, Boy facing audience, Girl facing away from audience. Boy's hands on waist, Girl holding skirt. ..... 8 M

d) Repeat (a-c) finishing in partner's place. ..... 8 M

e) Repeat (a-c) finishing at center facing partner, Boy facing away from audience, Girl facing audience. ..... 8 M

f) Repeat (a-c) finishing in proper places. ..... 8 M

IV

Music B

Partners face each other.

a) Starting with the R foot, take four waltz steps sideward R and L, arms in lateral position moving sideward R and L alternately. ..... 4 M

b) Take two moderate waltz turns to partner's place passing each other by L shoulders. Salok L and R arm alternately every measure, opposite arm in 5th position. ..... 4 M

c) Repeat (a) and (b). Finish in proper places. ..... 8 M

d) Repeat all (a-c). ..... 16 M

V

Music D

Partners face each other.

a) Execute a sagamantica step starting with the right foot. Boy's hands on waist, Girl holding skirt. ..... 4 M

b) Starting with the L foot, take three close steps, Boy moving forward, while Girl moves backward, hands as in (a) (3 M). Raise R foot forward (ct. 1), place R heel forward (cts. 2, 3) (1 M). ..... 4 M

c) Repeat (b) starting with the R foot. Partners reverse direction of movement. ..... 4 M

d) Repeat (b) partners moving backward to proper places. ..... 4 M

e) Repeat (a-d). Boy moves backward while Girl moves forward in (b) .... 16 M

VI

Music B

Partners face each other.

a) Starting with R foot, take four waltz steps forward to center. Girls turn R about on the fourth waltz step, arms in lateral position, moving sideward R and L alternately. ..... 4 M

b) Starting with the R foot, partners take four waltz steps forward to Girl's place. Girl's arms in second position. Boy supports elbows of Girl with his hands. 4 M

c) Partners turn R about (Boy in front of Girl) and repeat (b). Boy and Girl reverse position of arms, finishing at center. ..... 4 M

d) Girl turns R about. Both take two waltz steps forward to proper places. Arms as in (a). ..... 2 M

e) Waltz turn R about in place to face each other, arms as in (a). ..... 2 M

EXIT

Music B

Partners face each other.

a) Boy: Take two big waltz steps forward, R and L, to finish behind partner, hands on waist. ..... 2 M

Girl: Take two waltz steps turning R about in place, hands holding skirt. 2 M

b) Partners open arms in second position and join both hands. Continue waltzing forward to exit. ..... 6 M

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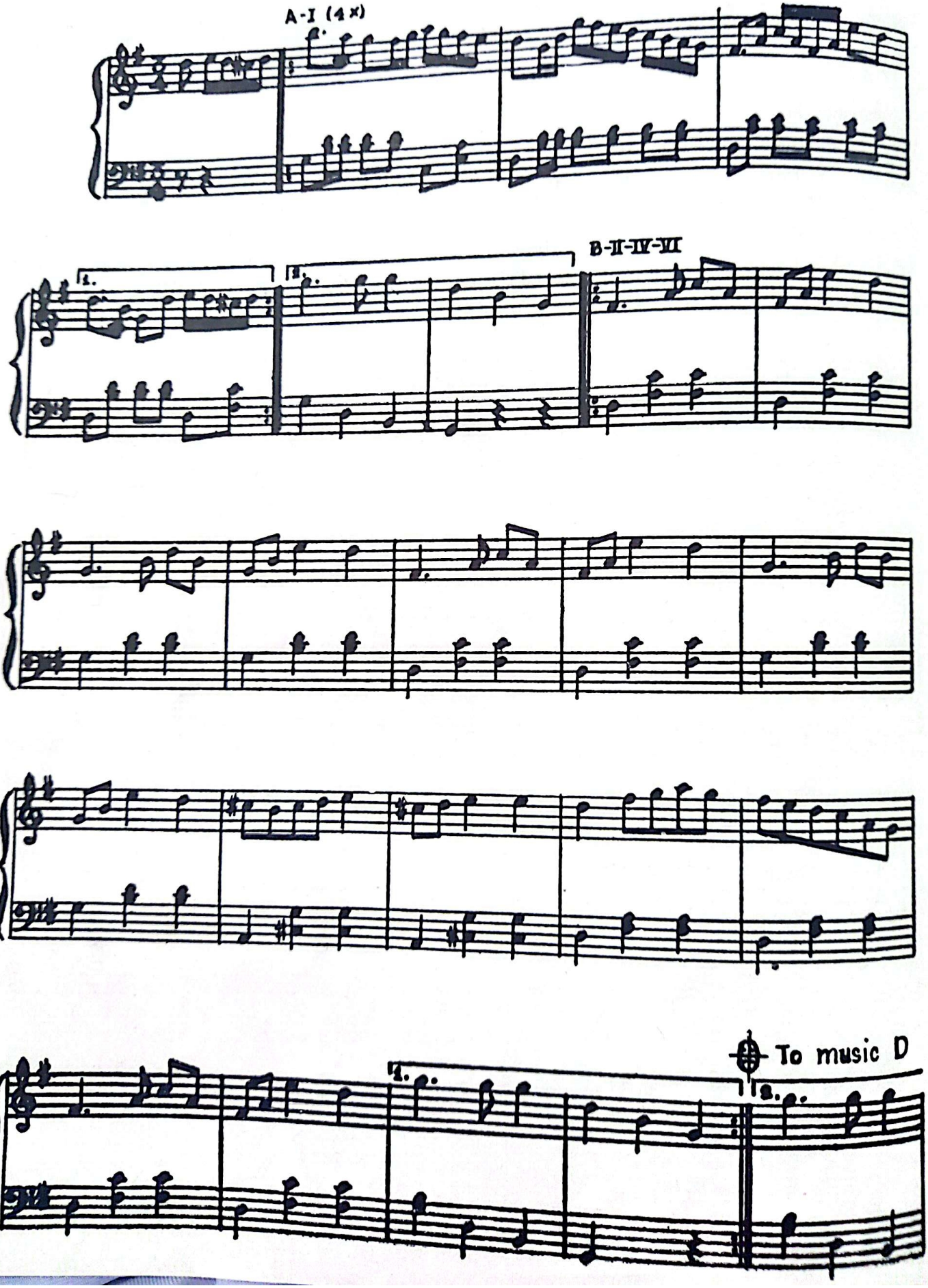
SURTIDO BANNA

Notation & Arrangement by
PRAXEDES M. BAYA

Dance and Music by
ALEX ZAPANTA

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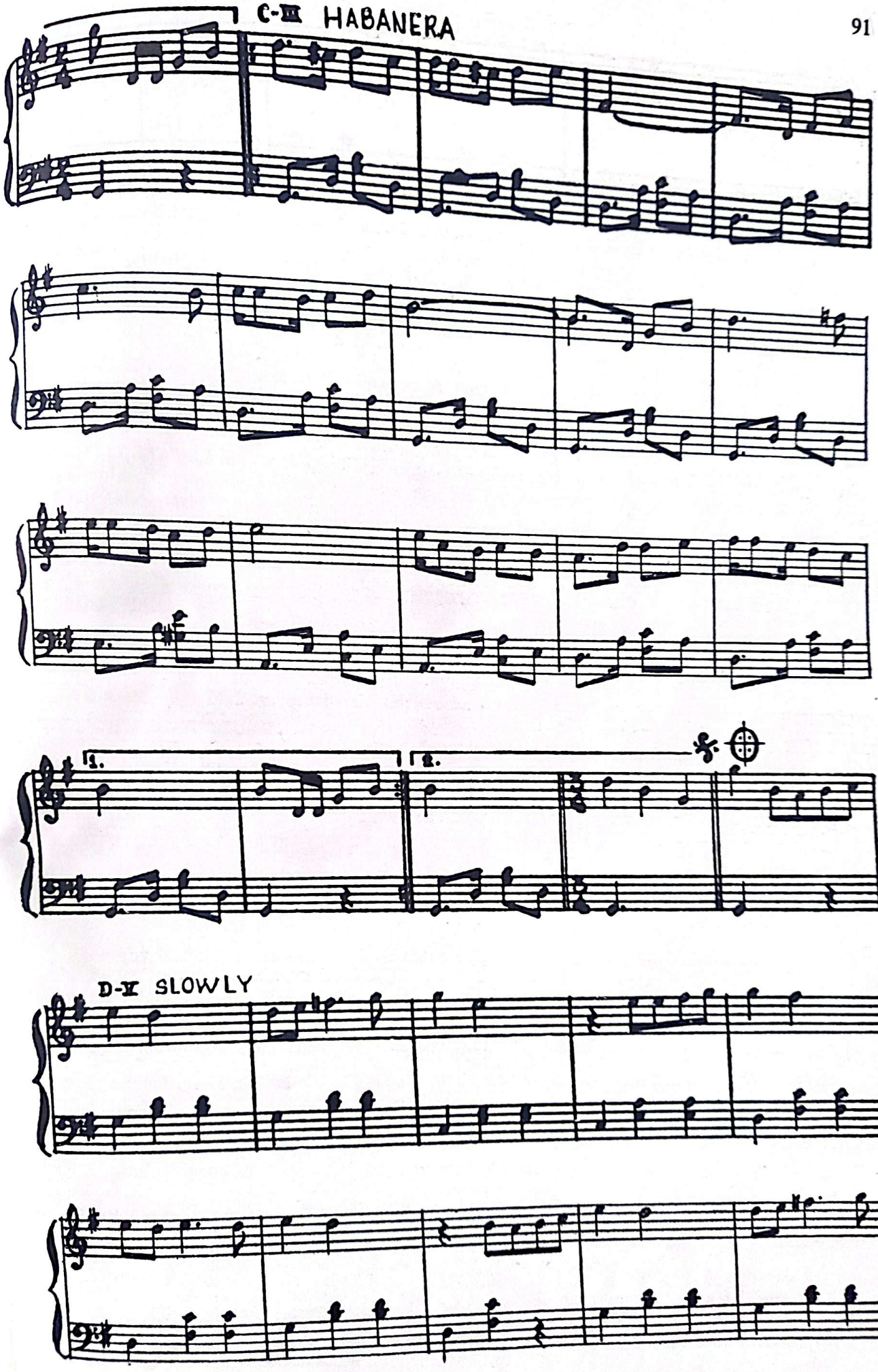
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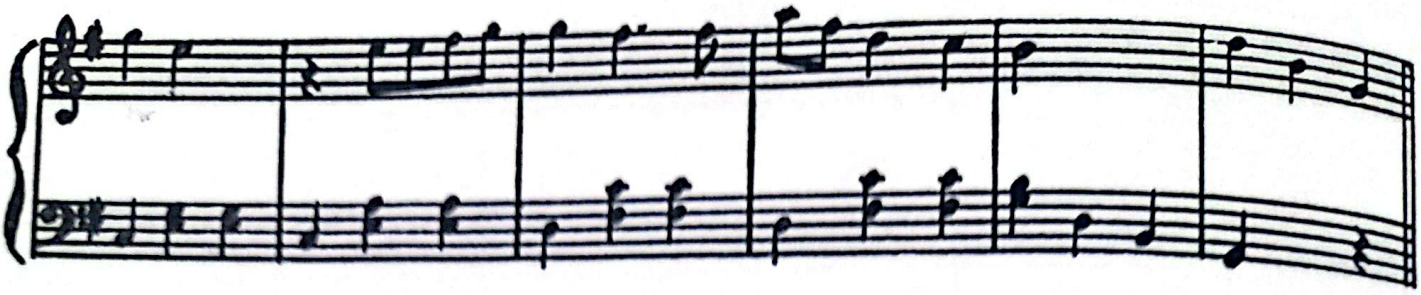

To Music B
Figure VI &
Exit

TIMAWA

(Visayan)

Timawa in Capiz literally means "forsaken lover." This courtship dance originated in Lamot, a barrio in Capiz. Story recounts that two people, a man and a woman, who were both *timawas*, met in a certain social gathering and got acquainted with each other. In the course of their conversation, they came to know that both of them had the same misfortune, so they turned to each other for sympathy and comfort.

COSTUME: Girls wear *Maria Clara* costume. Boys wear *barong tagalog* and black trousers.

MUSIC is composed of two parts: A and B.

COUNT *one, two, three,* to a measure.

FORMATION: Partners stand opposite each other about six feet apart. Girls stand at right side of Boy when partners are facing audience. One to any number of pairs may take part in this dance.

INTRODUCTION

Music Intro.

Partners stand side by side, Girl facing audience, Boy facing away from audience.

(a) Point R foot forward. Inside hands on waists, outside hand of Girl holding skirt, that of Boy, overhead. Girl looks away from Boy while Boy looks at Girl. ..... 2 M

(b) Three-step turn R to proper places, Boy's hands on waist, Girl holding skirt (cts. 1, 2, 3). Step L backward, point R foot forward and bow to partners, arms in second position (cts. 1, 2, 3). ..... 2 M

I

Music A

Partners face each other.

(a) Take 2 cross waltz steps sideward, L and R, arms in hayon-hayon position, R and L in front alternately. ..... 2 M

(b) Take a three-step turn R in place (cst. 1, 2, 3), arms in hayon-hayon position, R forearm in front. Step L foot back and point R foot forward, bend left knee slightly and pull the R hand close to the chest, finger tips pointing upward (1 M). . . 2 M

(c) Repeat (a) moving forward to partner's place, passing each other by R shoulder. ..... 2 M

(d) Repeat (b) turning R about to face partner. .....2 M

(e) Repeat all (a-d) finish in proper places. ..... 8 M

II

Music B

Face audience.

(a) Point R foot forward (ct. 1), raise R foot forward (ct. 2), hop on L (ct. 3) arms in 4th position L arm high. ..... 1 M

(b) Three-step turn forward right, Boy's hands on waist, Girl holding skirt. partner. ..... 1 M

(c) Repeat (a) and (b) with L foot, reverse the turn in (b) and finish facing partner. *Note:* Boy takes 3/4 turn while Girl takes a half turn in (b). ..... 2 M

(d) Repeat (a and b). Finish in partner's place passing by R shoulders (in b). 2 M

(e) Repeat (c) finishing in proper places passing by L shoulders. ..... 2 M

(f) Repeat (a-c) moving away from audience. This time the Girl takes a 3/4 turn while Boy takes a half turn. ..... 4 M

(g) Repeat (d) and (e) ..... 4 M

III

Music A Partners face each other.

(a) Point R foot over L in front, cross R and over L, bend trunk forward (ct. 1), raise R foot in front open arms to second position (ct. 2), hop on L (ct. 3). 1 M

(b) Three step-turn obliquely forward R to finish obliquely left in front of partner (L shoulders near each other). Boy's hands on waist, Girl holding skirt. 1 M

(c) Step L obliquely forward left close to L foot of partner and look at each other over L shoulders (ct. 1), click R foot to L foot (ct. and), step R obliquely backward right (ct. 2), step L sideward left facing and passing in front of partner (ct. 3), L hand on waist, R arm overhead. ..... 1 M

(d) Repeat (c) with R foot. (This time R shoulders are near each other). Reverse arm position. ..... 1 M

(e) Repeat (c) and (d). ..... 2 M

(f) Take 3 steps backward to places L, R, L, arms crossed close to chest and trunk bent slightly forward (cts. 1, 2, 3). *Note:* Fingers are pointing up while crossing arms. ..... 1 M

(g) Cross-step turn right, R arm in 5th position, salok L arm to 5th position. 1 M

(h) Repeat all (a-g). ..... 8 M

IV

DO-SI-DO

Music B

Partners face each other.

(a) Starting with R, take 2 waltz steps forward passing each other by R shoulders and 2 waltz steps backward passing by L shoulders, arms as in figure I (a). 4 M

(b) Repeat (a) passing L to L forward and R to R backward. ..... 4 M

(c) Slide turn R, arms in 4th position, L arm high. ..... 4 M

(d) Repeat (c) turning left, reverse arm position. ..... 4 M

V

Music A

Partners face each other.

(a) Starting with the R, take 2 mazurka steps with foot circle in the air counterclockwise while hopping (as in sangig), moving obliquely forward right to form one line at center, L to L shoulders. Boy's hands on waist, Girl holding skirt. .. 2 M

(b) Repeat figure I (b), finish facing partner at center with Girl facing away from audience, Boy facing audience. ..... 2 M

(c) Repeat (a) and (b) moving forwa rd to exchange places with partner at center passing by left shoulders. Partners face each other after the turn, this time Girls are facing audience and Boys aw ay. ..... 4 M

(d) Repeat (c) starting with the L foo t. Pass each other by R shoulders. Reverse the turn. ..... 4 M

(e) Repeat (d) moving forward to proper places. ..... 4 M

VI

Music B

Partners face each other.

(a) Step R foot sideward (ct. 1), click L foot to R (ct. 2), step L foot in place (ct. 3), arms in 4th position R arm high (1 M). Repeat same two times more (2 M), step R foot sideward (ct. 1) cl ose L to R (ct. 2, 3). ..... 4 M

(b) Waltz sideward left and right, arms in lateral position, moving sideward L and R. ..... 2 M

(c) Cross-step turn L, L arm overhead, salok R arm to 5th position. ..... 2 M

(d) Repeat (a-c) starting with the left foot, reverse the turn in (c). ..... 8 M

VI

Music A

Partners face each other.

(a) Waltz sideward R and L, arms in lateral position moving sideward R and L. ..... 2 M

(b) Waltz turn obliquely forward R to form line at center, forearm turn R and L. Girls finish in front of Boys, part ners facing audience. ..... 2 M

(c) Extend arms sideward and join bot h hands. Take 3 mazurka steps sideward right (3 M); three stamps in place R, L, R (cts. 1, 2, 3). ..... 4 M

(d) Repeat (c) with left foot, moving sideward left. ..... 4 M

(e) Take 2 waltz steps forward to prop er places, arms in lateral position moving sideward R and L. Boys twist trun k to R to lead the Girls on the first measure and proceed to their places on the second measure taking bigger steps. 2 M

(f) Waltz turn right about to face each other, forearm turn R and L. .... 2 M

SALUDO

Music Introduction

Partners face each other.

(a) Starting with foot away from audi ence, take 2 close steps forward to meet partner at center. Boys hands on wai st. Girls holding skirt. ..... 2 M

(b) Join hands (R of Boy, L of Girl). Step foot away from audience sideward (ct. 1), cross the other foot over the supporting foot turning inward under arch of arms to face audience (cts. 2, 3); step inside foot backward (ct. 1), bow to audience, outside arms in secon d position (cts. 2, 3). ..... 2 M

CamScanner

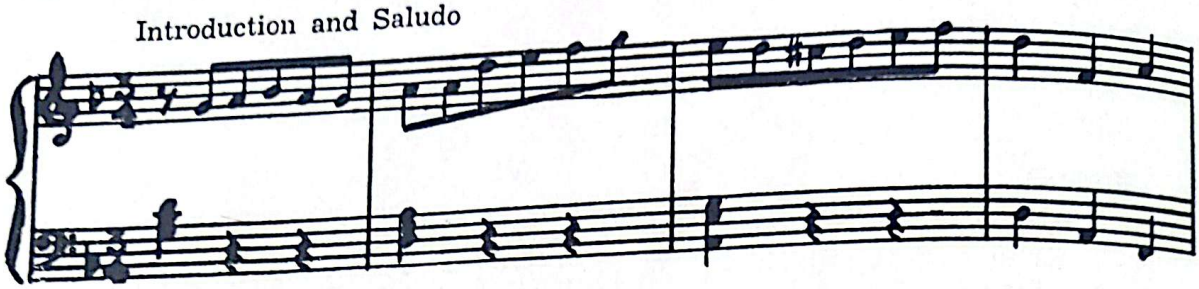
TIMAWA

(Capiz)

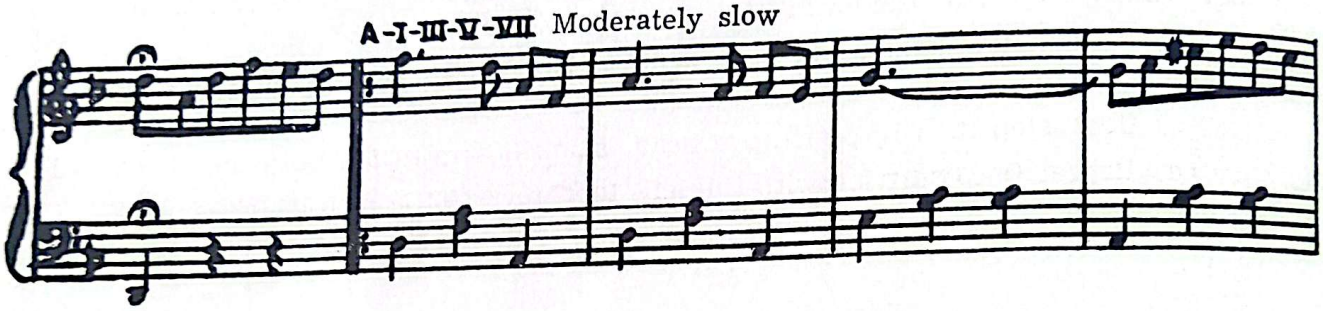
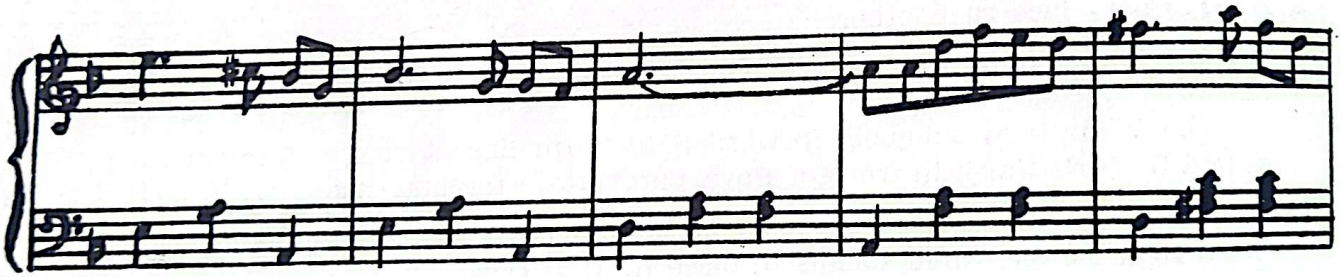
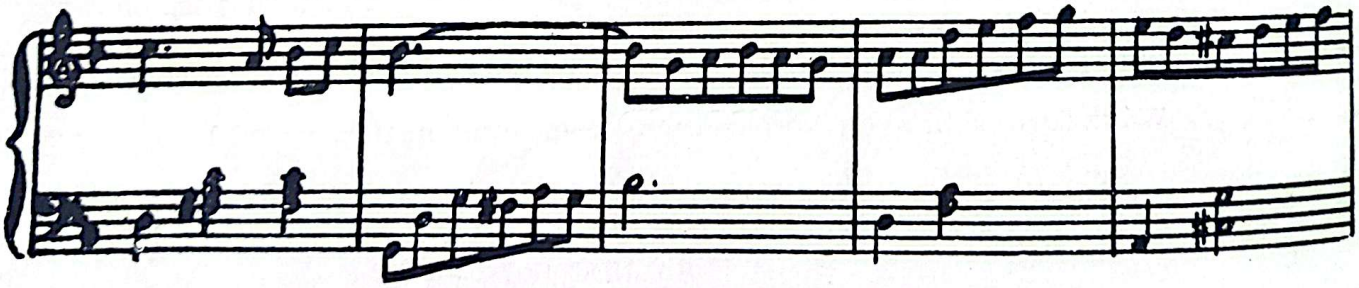
Dance & Music reported by
JOSE BALCENA

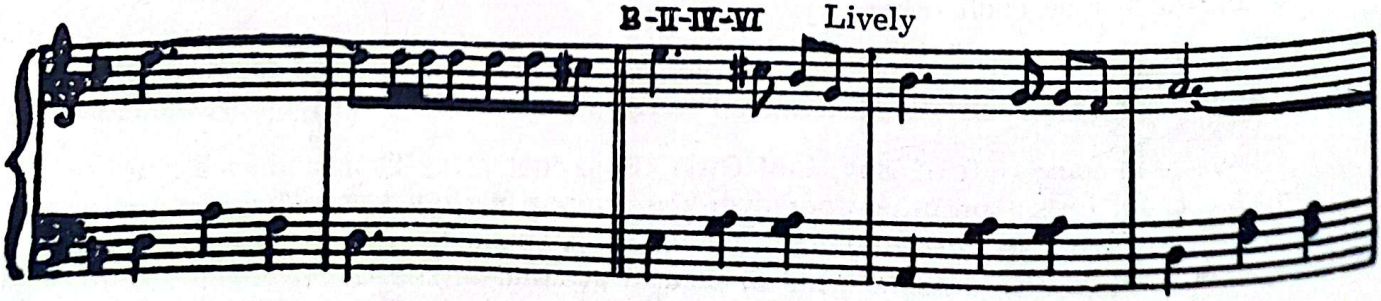
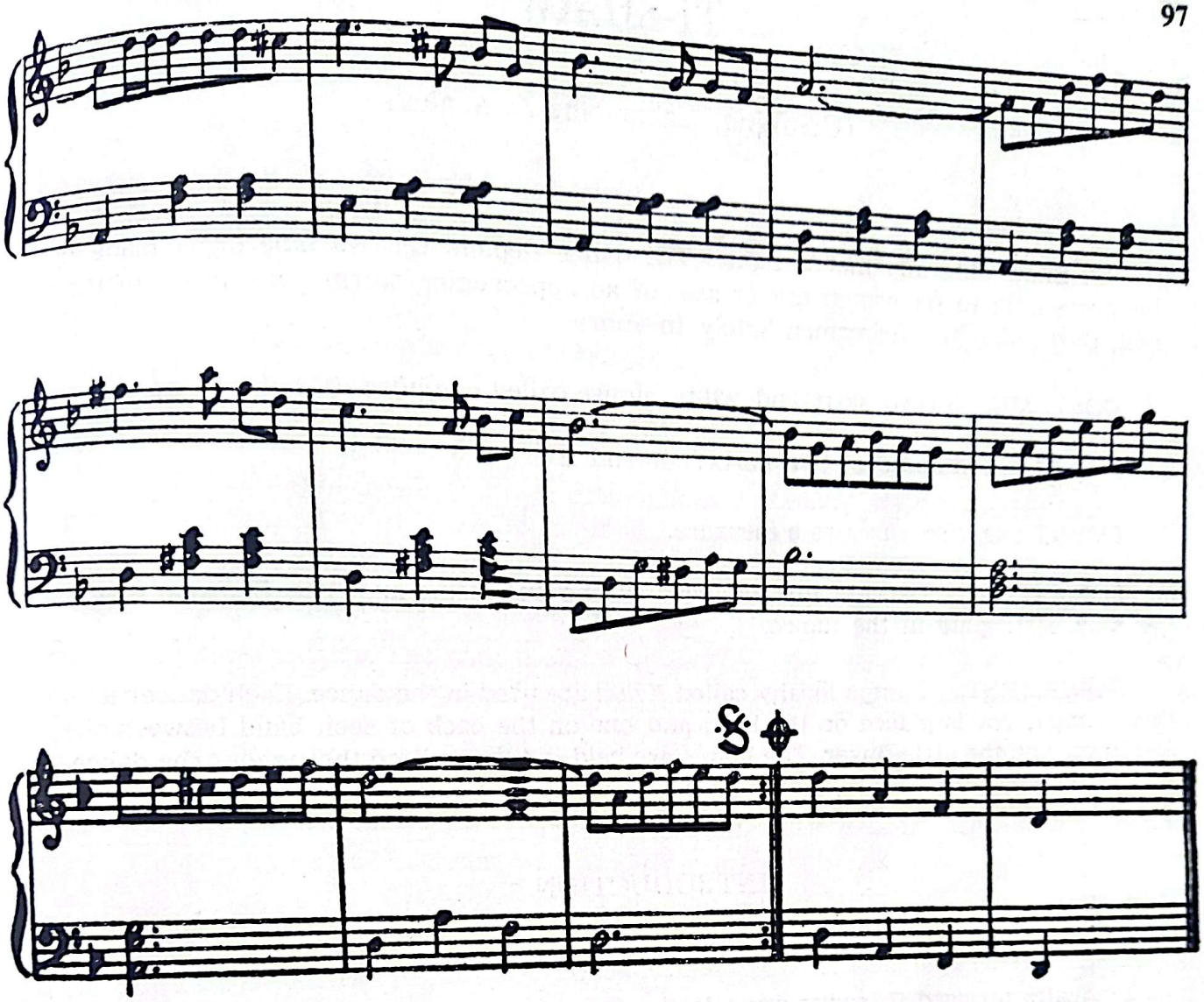
Notation by: CECILE C. CAPILI
Arrangement by: PRAXEDES M. BAYA

Introduction and Saludo



A-I-III-V-VII Moderately slow



B-II-IV-VI Lively

Repeat Intro. for Saludo

VI

Music B. Play 3 times

Face audience

a) Waltz sideward R and L, swing arms sideward R and L alternately. ..... 2 M

b) Step R foot sideward (ct. 1), swing L foot across R in front (ct. 2), step L foot in front (ct. 3). Double arm circle **downward-upward-sideward**. ..... 1 M

c) Waltz sideward right arm in second position. ..... 1 M

d) Repeat (a-c) starting with the left foot. ..... 4 M

e) Repeat all (a-d). ..... 8 M

f) Slow waltz turn right in place. Move R hand and L hand up and down alternately every count. ..... 4 M

g) Repeat (f) to the left. ..... 4 M

Finale

Repeat Introduction

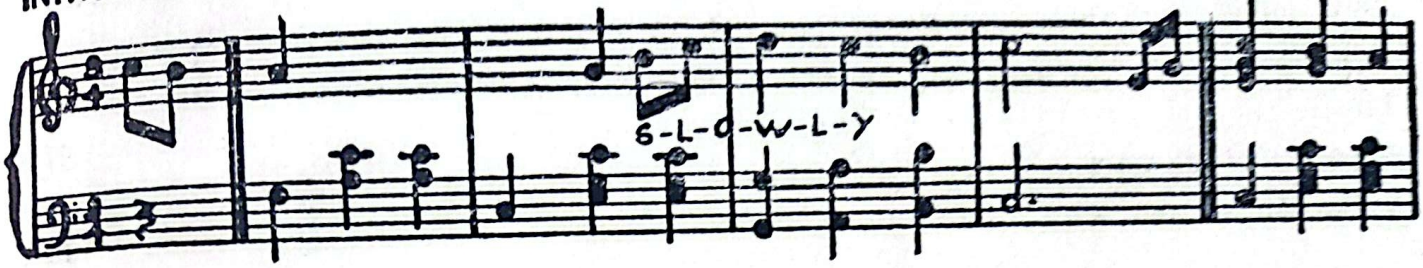
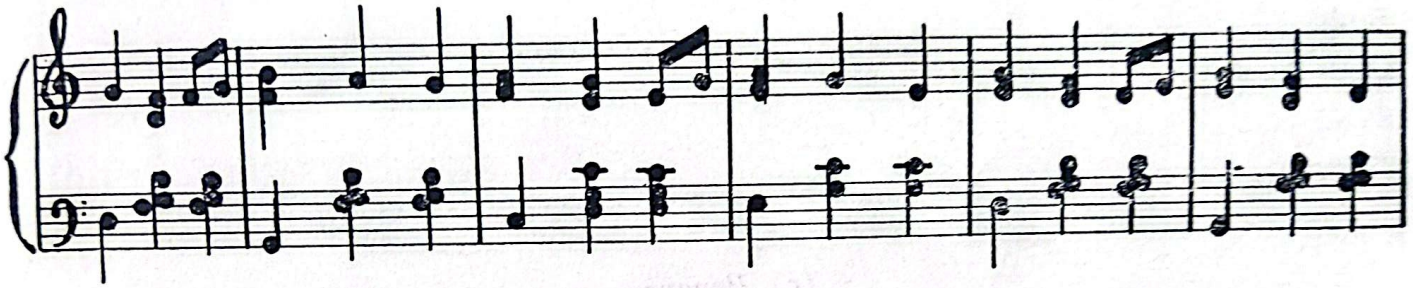
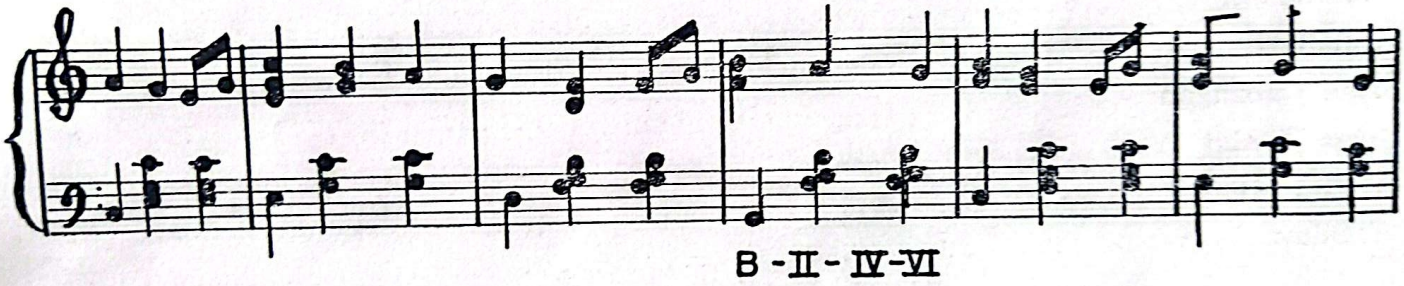
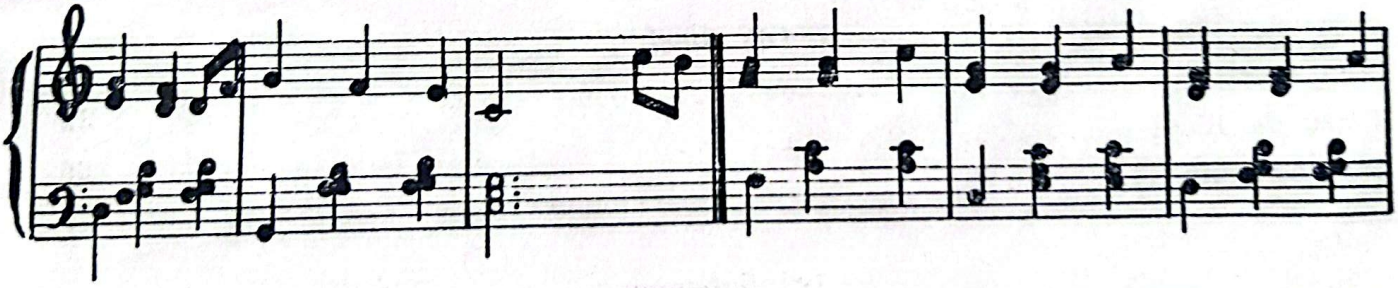
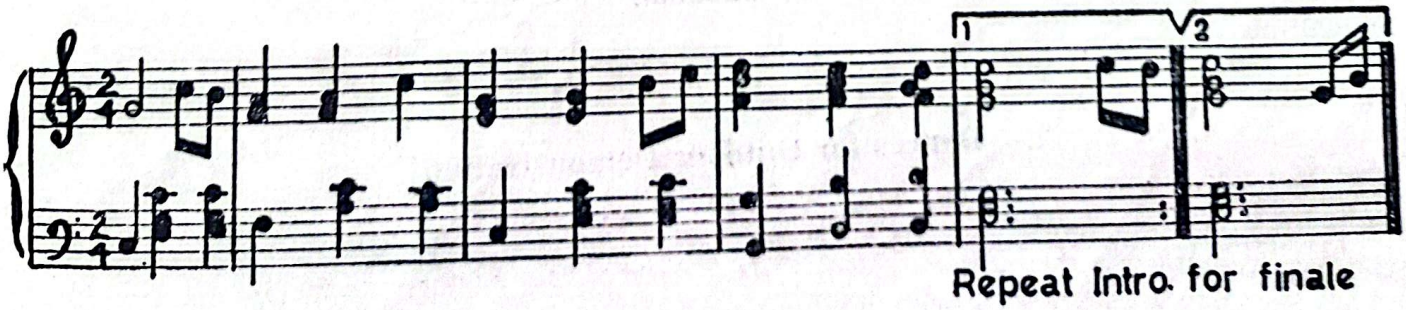
Fil
793.319
A657ph
1975
V.6

CamScanner

DANCE AND MUSIC REPORTED
BY FRANCO PASTOR

NOTATION AND ARRANGEMENT
BY PRAXEDES M. BAYA

INTRODUCTION

A-I-III-V

B -II- IV-VI

Repeat Intro. for finale

CLASSIFIED INDEX

Regional Classification

(a) *Tagalog Dances*

	Page
Baté	1
Jota Rizal	41
Libad	47
Mazurka Mindoreña	57
Polka Antigo	70

(b) *Visayan*

Binhi	14
Dagit-Dagit	21
Sa-ad	74
Timawa	93

(c) *Ilocano*

Binatbatan	9
Innalisan	28
Jota Cabangan	36
Sala Ti Alat	83
Surtido Banna	87
Ti-Silaw	98

(d) *Bicol*

Jota Bicolana	32
Paseo de Bicol	66
Saguin-Saguin	79

(e) *Subanon*

Pangalitawo	63

2. Dances for Outdoor Demonstration

Baté	1
Binhi	14
Dagit-Dagit	21
Innalisan	28
Jota Bicolana	32
Jota Cabangan	36

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